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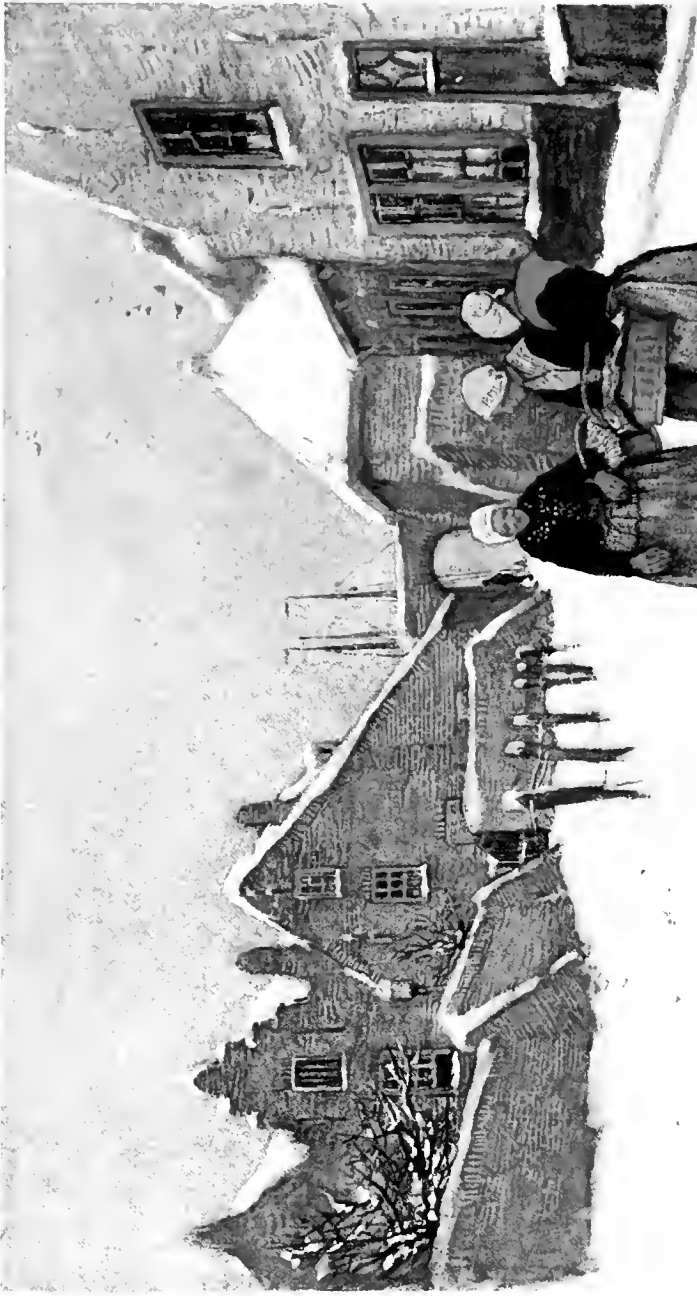
THE STUDIO

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THE STUDIO

A BELGIAN PAINTER: M. HENRI CASSIERS. BY FERNAND KHNOFFE.

It is curious that an artist who loves painting as Henri Cassiers loves it, a brilliant colourist such as the designer of the beautiful fan reproduced in the special Winter Number of *THE STUDIO*, should hitherto have been content with water-colour as the habitual medium in which to express his artistic conceptions.

This is, however, really, after all, a mere accident

of his education. Henri Cassiers was born at Antwerp in 1858, but he only remained there till he was six months old, when he was taken to Brussels, where his boyhood and early youth were spent. When he left school he was placed by his parents, who wished to secure a career for him, with a popular architect, in whose office he worked for seven years, turning out the usual regulation black-and-white or tinted architectural drawings in his working hours, but giving up every spare moment to making sketches from Nature in water-colour. This will sufficiently explain the



"A STREET IN VEERE"

FROM A CHALK DRAWING BY H. CASSIERS

extraordinary fidelity with which he has stuck to that medium throughout his art career.

Every day in the summer, directly his compulsory work as a pupil in an architect's office was done, he used to rush to the station, where he met his friend, the artist Staquet (who is now Director of the Belgian Society of Painters in Water-Colour), and went with him to some suburban locality, where the two would deftly wash in a few skilful notes of the delicate but evanescent effects of colour observed by them. In the winter, on the other hand, young Cassiers would go every evening to draw at the Free Academy, known as that of

the *Patte de Dindon*, or the "Turkey's Foot," so called after the sign of the old inn in which the

classes were held, still to be seen, with its sumptuously decorated front loaded with ornamental sculptures and gilding, on the Grande Place of Brussels. The building belonged to the Communal authorities, who not only authorised the meeting in it of the Free Academy, but also supplied that institution with firing and lighting for the three winter months. The club fees of the mem-

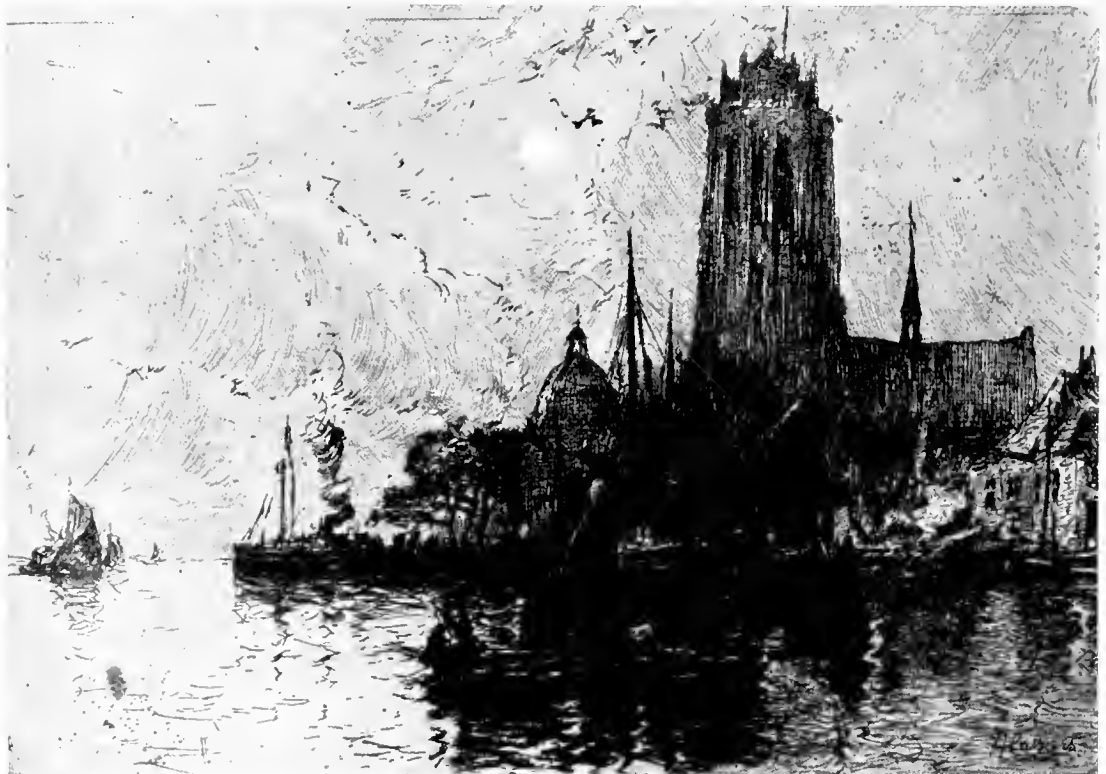
bers of the Free Academy sufficed to pay for the necessary models. Here used to meet on equal terms professional and amateur artists, all friends



"DUTCH MILKMAIDS"

BY H. CASSIERS

(Published by M.M. Dietrich et Cie., Brussels)



"DORDRECHT"

BY H. CASSIERS



"WINDMILLS ON THE RIVER
SCHE" FROM THE WATER.
COLOUR BY H. CASSIERS



"AU BORD DE LA MEUSE."

FROM AN ETCHING BY H. CASSIERS

he resolved to live as much as possible in the country, and spent several winters at Knocke, a little sea-side village of Belgium where a group of artists had taken up their residence, attracted by the charm of the wide-spreading dunes, with their fine atmospheric effects, subdued colouring, and delicate chiaroscuro. He also travelled in Brittany, and made trips to Holland, Italy, and as far north as Scotland: but it was to Holland he returned most frequently, enamoured as he was with the constant humidity of the atmosphere, resulting in ever-varying effects of mist; the massive clouds, always

together, who, whilst really working seriously, enjoyed each other's company and smoked their pipes and drank their glass of national beer.

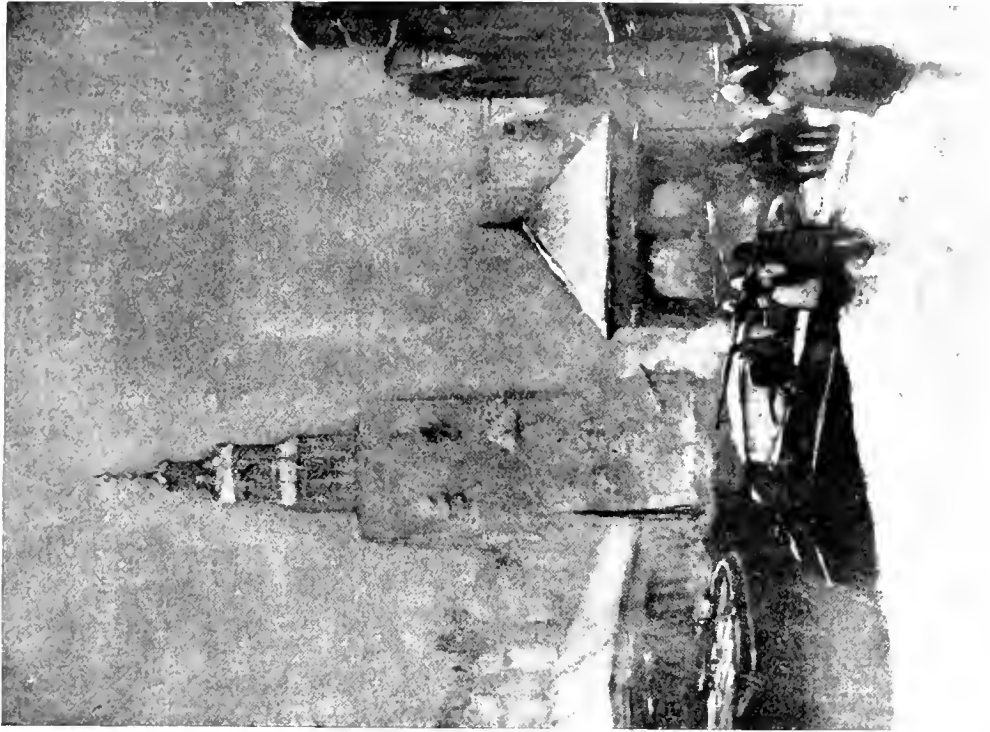
Under these conditions Henri Cassiers made rapid progress, and his comrades were astonished at the ease of his execution and the wonderful facility with which he assimilated ideas. When he at last decided to exhibit, his work at once attracted notice, every fresh show marking an advance on the last, and he quickly became celebrated for his skill of execution, his delicacy of colouring and cleverness of composition, which placed him in the first rank amongst exponents of black-and-white and water-colour art. Being now able to devote himself entirely to painting,



"KATWYK"

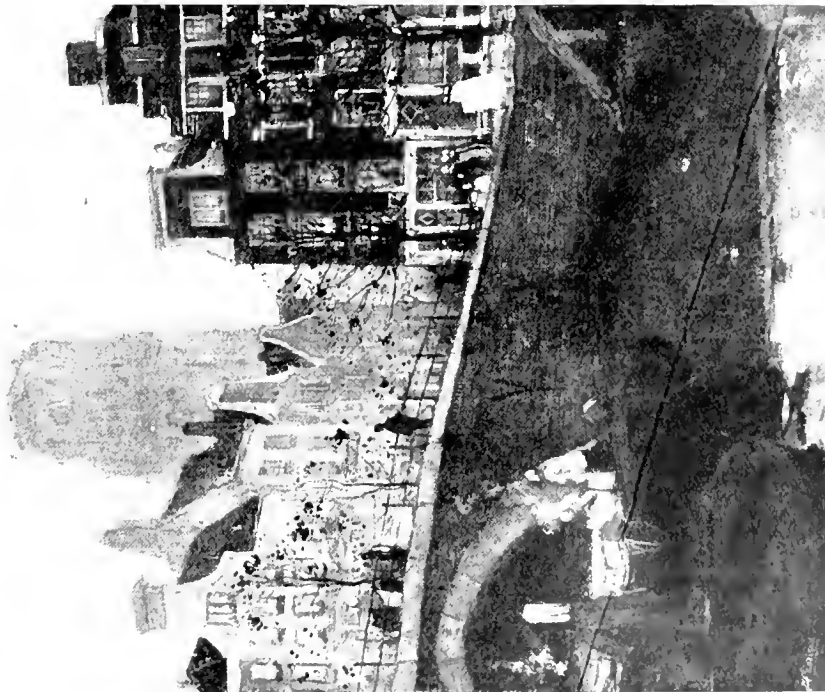
FROM AN ETCHING BY H. CASSIERS





BY H. CASSERS

"WINTER IN HOLLAND"



BY H. CASSERS

"A BRIDGE AT ROTTERDAM"



"ZOMERDAG."
BY H. CASSIERS
(Published by M.M. Dietrich & Co., Brussels)

shifting, always changing; the wide horizons, the quivering, vibrating undulations of colour; the picturesque houses and cottages in town and village, with their quaintly decorated fronts, their fascinating interiors, full of old-world furniture; and the peasants in their costumes of a time gone by.

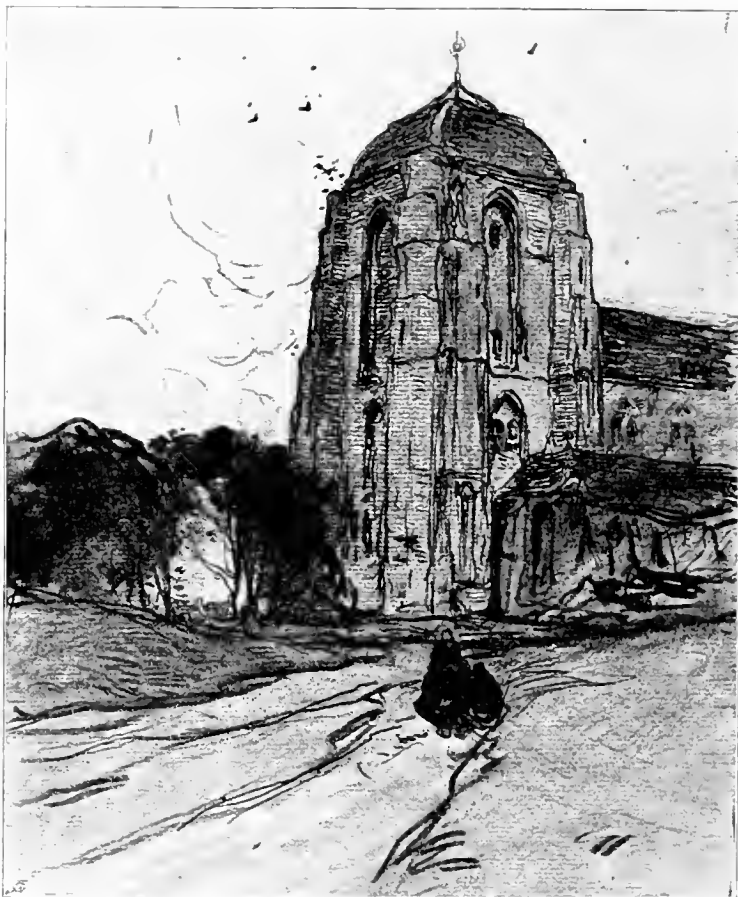
M. Cassiers' style would now seem to be definitively and finally formed. He is everywhere recognised as a clever artist whose work is full of spirituality, and he has, so to speak, got into a habit of pleasing us all. He is unrivalled for fascination, distinction, and skill in catching effect; his Brabant landscapes, his sketches of Flemish or Dutch villages, have all alike a unique, an indefinable charm; they have been characterised as "a caress and a delight to the eyes."

It was during a sojourn in Holland that he met the English artist, C. W. Bartlett, with whom he became intimate, and who exercised a considerable influence on his work. The example of the talented English painter acted as a stimulant upon the Belgian master, and led

to the evolution, or, rather, the recognition, of new qualities in the latter, for henceforth the work of Cassiers displayed a solidity of tone, an independence of execution, a profundity of sentiment, and what may perhaps be called an obstinate conscientiousness hitherto foreign to it.

The exhibition of the work of the Belgian artist in the *Salle du Cercle Artistique* at Brussels, which took place after this fortunate meeting with Mr. Bartlett, was a revelation alike to the public and the critics, and voice was given to the surprise felt by all who saw the new pictures—in an able article which appeared in the well-known Belgian journal *Le Petit Bleu*: "A well-known painter in water-colour, who has already taken high rank in

the art world, and seemed to have reached the full development of his own particular style, is holding an exhibition at the Cercle Artistique. The visitor who expects to meet with a new and original



"THE CHURCH AT VEERE"

FROM A DRAWING BY H. CASSIERS



"ON THE QUAY." FROM THE WATER COLOUR BY H. CASSIERS.





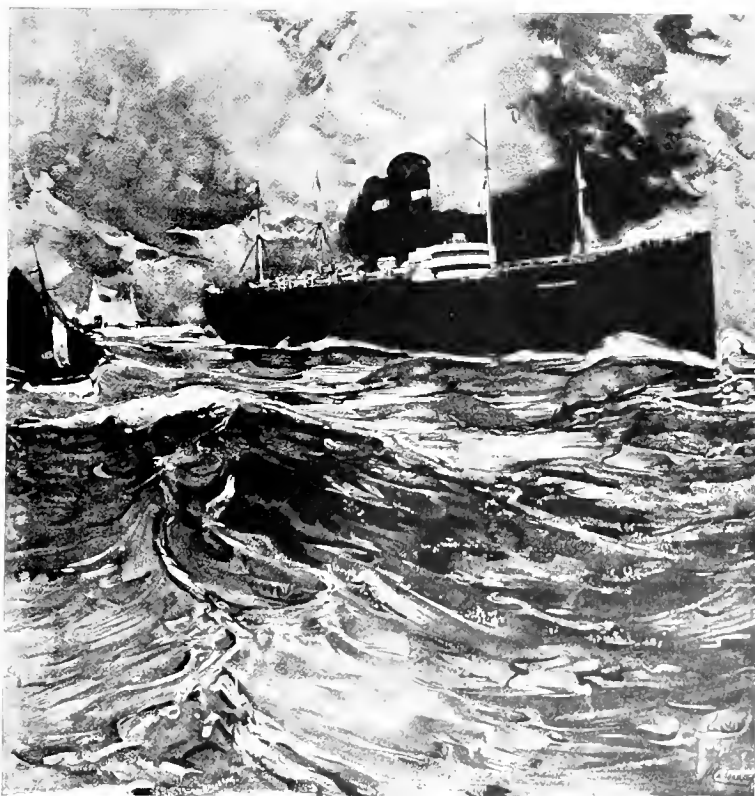
"DUTCH MILKMAIDS"
BY H. CASSIERS
(Published by M.M. Dietrich et Cie., Brussels)

sensation is, as a rule, singularly disappointed: but if he will be content with a brief but very delightful impression of really beautiful art, of a really fresh impression of Nature, he will have no cause of complaint. As usual, M. Cassiers will be found to have proved himself a skilful and appreciative painter in water-colour, whose skilful and sensitive interpretations of the fresh landscapes of Holland and Flanders are full of distinction and charm. He excels in rendering the soft and misty effects, the tender and delicate colouring of those low-lying districts, in catching the fleeting impressions of the evening and the morning, and, with his wonderfully true eye for colour, he now and then gives a transcript of some natural scene full of the tenderest sentiment, which simply vibrates with sentient charm. This artist, who had already, as the French say, 'arrived'—and had, indeed, almost received the stamp of official recognition—has in this case taken a completely new departure. This pleasing artist has shown himself all of a sudden to be a master—an

excellent master—in painting. He has acquired a force, a certainty of touch and a solidity of tone which generally appears to be incompatible with the medium of water-colour. He has, moreover, at the same time become more profound, more susceptible to transient feeling—we may even say more religious—in his work."

When pictorial post-cards became the fashion in Belgium, Mr. Dietrich, the publisher, of Brussels, was not slow to suggest to Cassiers that he should execute a series of them, and very soon appeared, amongst others, the *Dutch Landscapes*, *Dutch Costumes*, the two series of *Delft Cards* in blue, which were quickly succeeded by the facsimiles of the water-colours known as the *Big Mill*, *Evening Effect*, *View of Dordrecht*, *The Four Windmills*, and the engravings, full of artistic feeling, of the *Dutch Milkmaids*, two large plates printed in colour. The great success of all these charming compositions is well-known, as is also that of the few posters by this versatile artist, which are admirable in the humour of their design and the force and brightness of their colouring.

FERNAND KHNOPPE.



POSTER

BY H. CASSIERS

LONDON DEPICTED BY TONY GRUBHOFFER.

IN a Series of drawings made expressly for THE STUDIO, of which those here illustrated form a portion, Mr. Grubhofer chose the subjects which particularly impressed him upon the occasion of his first visit to London.

Mr. Grubhofer's drawings were executed partly in water-colours and partly in pen-and-ink, lead pencil or monochrome wash. All the drawings will be reproduced in facsimile in the course of the current volume of THE STUDIO.



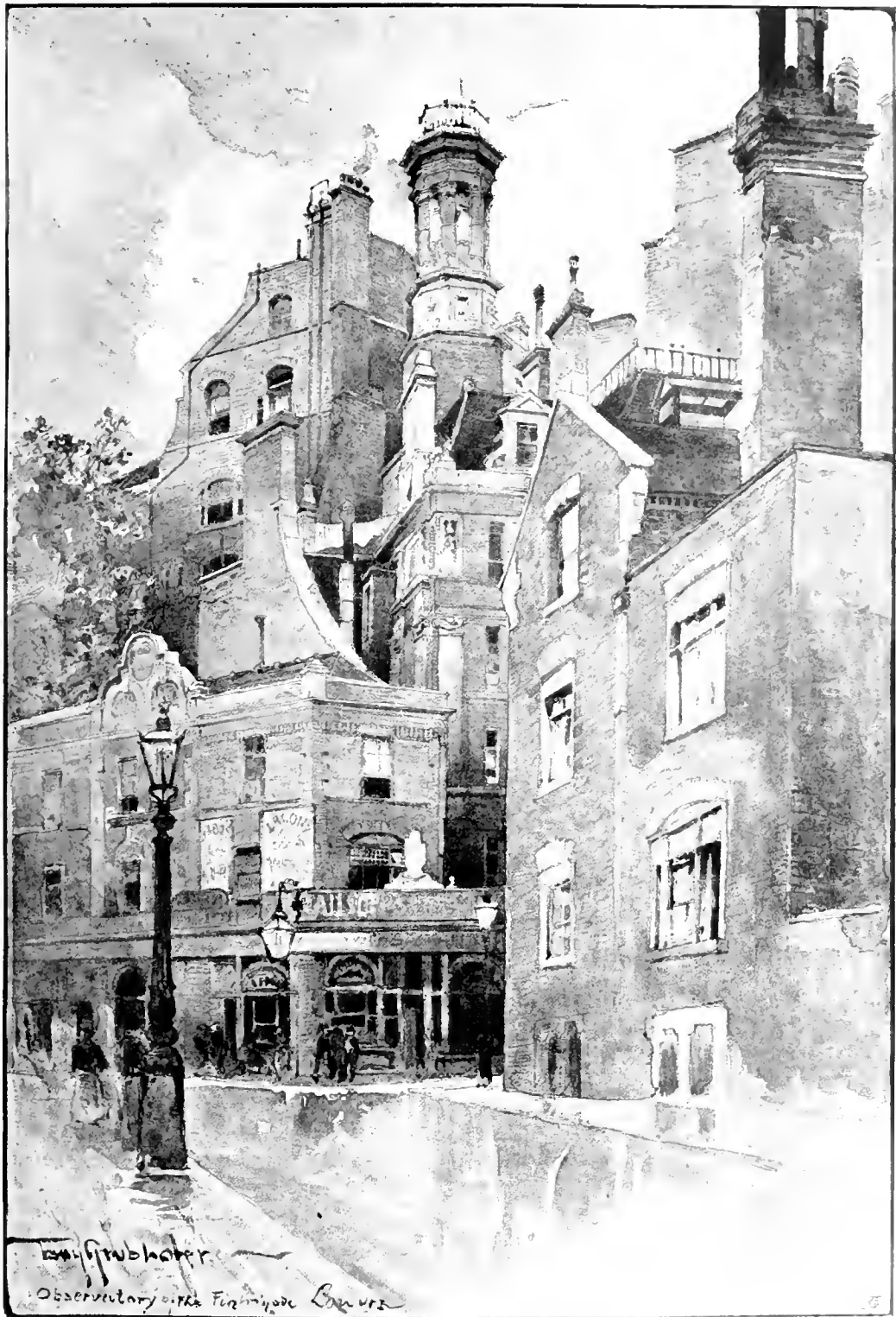


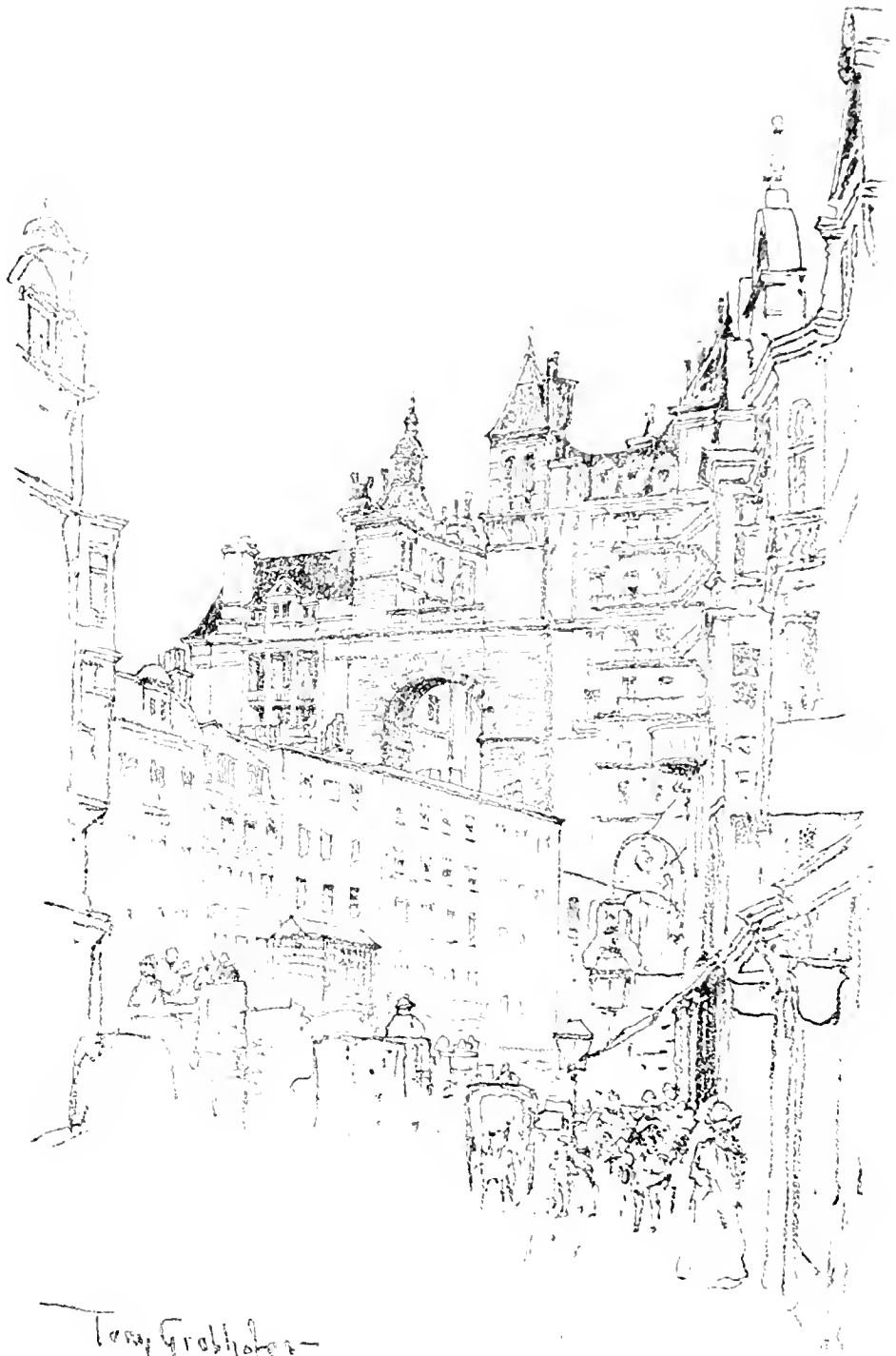
Palace

St James's Palace



St Mary's Church
Temple







Tony Grubhofer

Chapel Relief



The Garden at Tigbourne Court

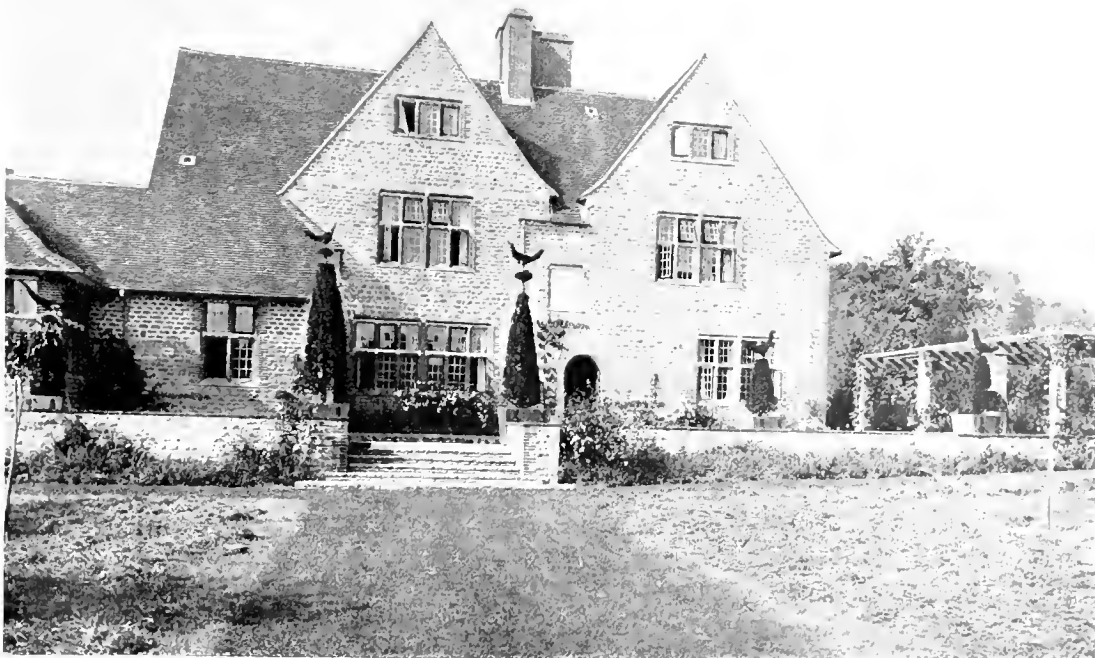
THE GARDEN AT TIGBOURNE COURT, NEAR WITLEY, SURREY.

MANY are the problems that the garden designer has to face, but their very diversity, as presented by one place after another, only adds to the interest of one of the most attractive of occupations. Every place has somewhat of its own character: many are strongly influenced by what is actually beyond their own limits, but it is only upon the rarest occasions that two gardens can be carried out alike.

The grounds at Tigbourne Court, a space of some three acres, when they were taken in hand by Miss Jekyll, presented rather unusual features. The ground lies at the southern foot of a hill, whose upper portion is clothed with a dense wood of Scotch fir. Still more to the south, and only a few yards beyond the garden's limits, the soil changes almost abruptly, the sand of the hilly land giving place to the stiff soil of the weald. According to the law of the local formation, at this point the natural drainage of the hill is stopped by the

stiffer soil, and just within the garden it is so close to the point of overflow that the ground is naturally full of moisture. The late occupant, who lived in what is now the gardener's cottage, took much pleasure in planting fruit trees and evergreen shrubs, but was unable to undertake the expense of draining the land. About half of the space was planted with orchard trees, but these, instead of being placed some twenty feet apart, were in many instances only four or five feet distant from each other.

In consequence of this crowding, and the sourness of the undrained sandy soil, the orchard trees were in a miserable condition—thickly moss-grown and badly cankered. The other portion of the ground was nearly as thickly planted with conifers, mostly of the cypress and thuja class, for the most part also in close lines. Fortunately, some well-grown lines of the fine Lawson cypress of the *erecta viride* variety stood at such a distance apart that they could be taken as a kind of backbone of the future garden scheme. These cypresses now stand in a position which enables them to be well seen, and they form



THE HOUSE, TIGBOURNE COURT, SURREY

EDWIN LUTYENS, ARCHITECT

The Garden at Tigbourne Court

one of the garden's most distinctive and helpful features.

A quantity of overcrowded shrubs was removed from a middle space, which was carefully levelled for a tennis lawn, steps of the local Bargate stone being placed above and below to give access both to the lower level leading to the end of the orchard, and to the upper level where the double flower border comes on the upper portion of the ground, on a level with the new house and at right angles to the longer axis of the lawn. Where the flower border is now situated, there were some crowded and somewhat unsightly rows of conifers. The removal of these was a great gain to the garden, for it opened up an excellent view of the northern wooded hill.

The steps come very happily above and below the lawn. The inward curve of the upper steps and outward curve of the lower, convert the lowest step but one into a circular landing with a very good effect. These sets of steps with the stone seats in the flower border above and the pergola, were designed by the architect of the new house,

Mr. Edwin Lutyens. The house is of Bargate stone, with brick quoins and moulded mullions of specially made brickwork. The general style of the house is that of the older buildings of the country.

The orchard was thoroughly drained and levelled; the badly-cankered fruit trees removed, and those that showed most promise retained. The side of the house shown in the illustration looks into the orchard across a small space of grass entirely cleared of the crowded trees. From the terrace steps a wide green walk is kept mown, the rougher grass on either side being planted with daffodils and other spring flowers. The effect obtained by this arrangement is extremely pleasant and satisfying.

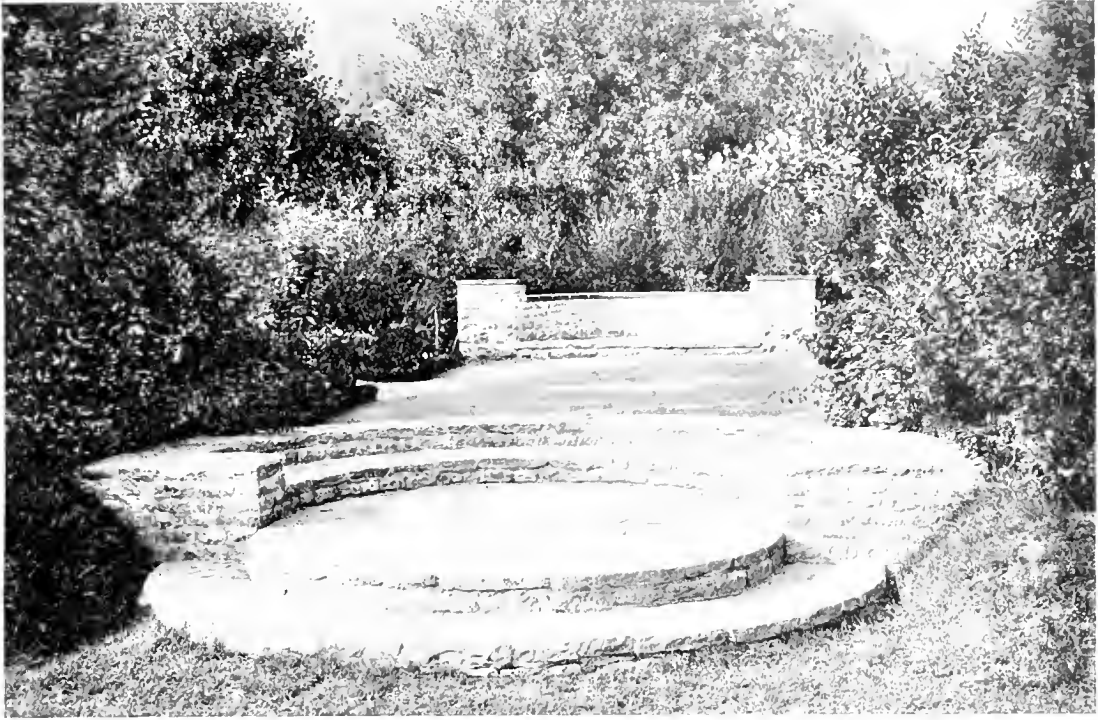
The pergola, with its alternately round and square piers of specially-made thin, tile-like bricks, is planted with vines and rambling roses. It leads from the eastern angle of the terrace to the tennis lawn, and its position in the garden adds considerably to the general effect of the whole scheme.



VIEW ACROSS THE TENNIS LAWN AT TIGBOURNE COURT, SURREY

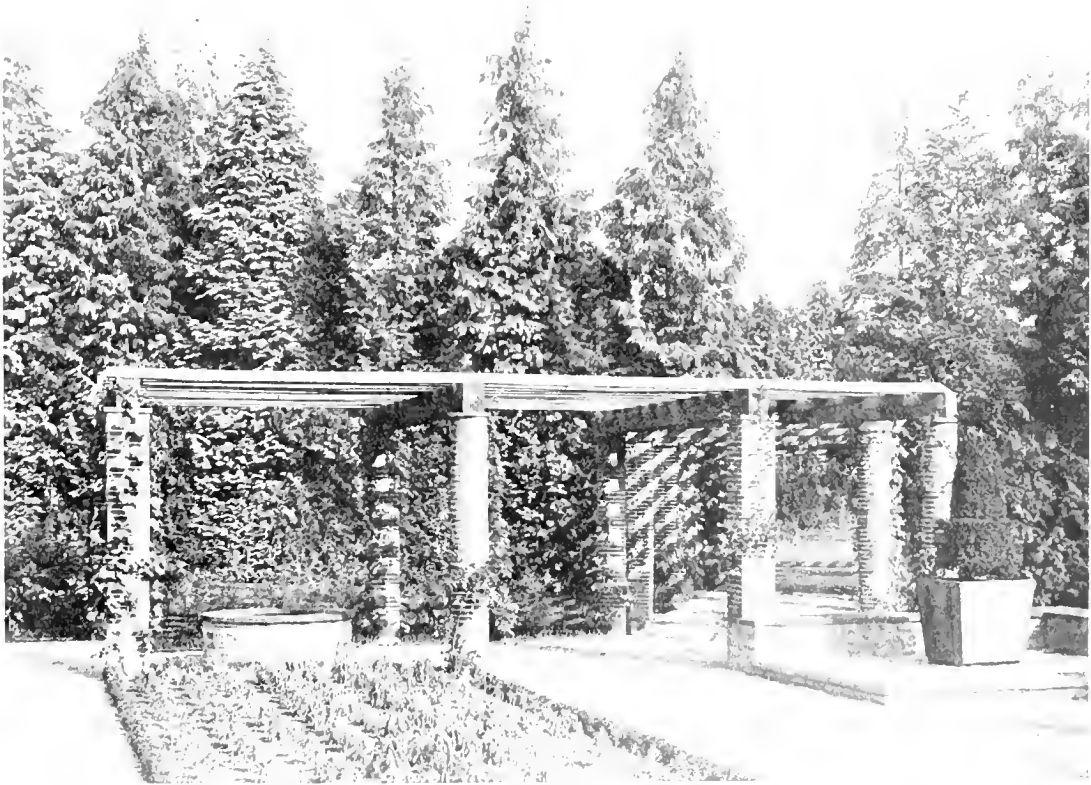
PLANNED BY MISS JERYLL

The Garden at Tigbourne Court



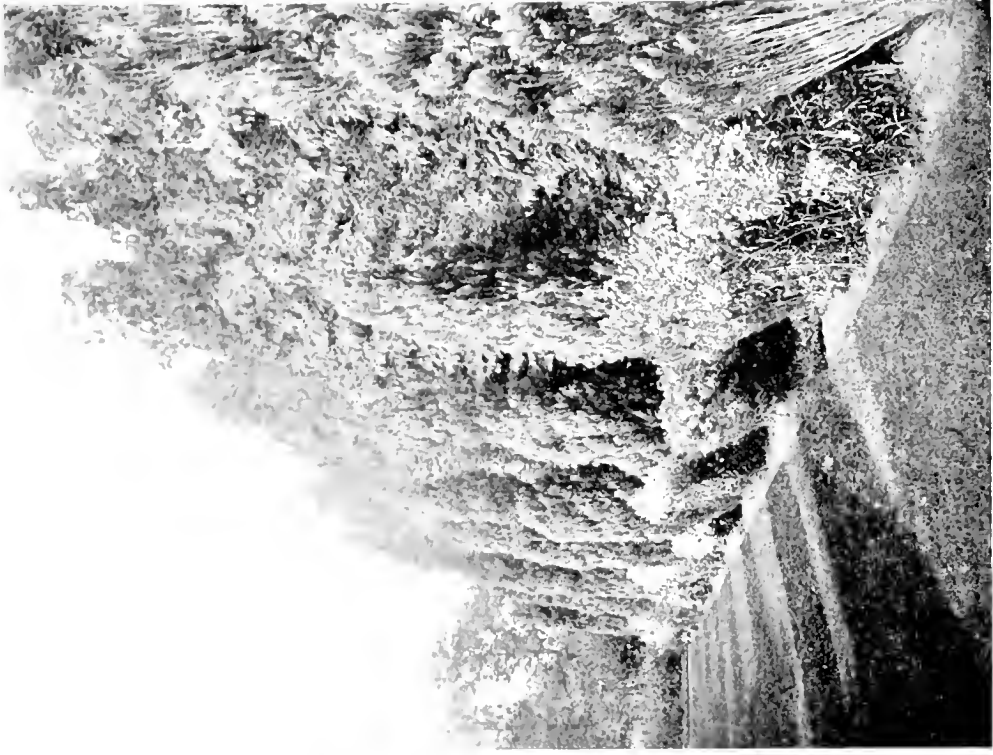
STEPS AND SEAT NEAR THE TENNIS LAWN, TIGBOURNE COURT, SURREY

PLANNED BY MISS H. KYLL



THE PERGOLA AT TIGBOURNE COURT, SURREY

PLANNED BY MISS H. KYLL



GRASS WALK

FIGBOURNE COURT, SURREY



LONG WALK, WITH HEDGESIDE BORDER

FIGBOURNE COURT, SURREY

London Spring Exhibitions

SOME PAINTINGS AND SCULPTURE AT THE LONDON SPRING EXHIBITIONS.

THE exhibitions this season do not give evidence of any great or unusual effort on the part of those of our artists to whom we are accustomed to look for work of surpassing interest. Indeed, certain of the ablest men are not represented at all, or show only minor things which do not illustrate the best side of their capacities; and consequently there are perceptible some serious gaps in the record of the art of the year. This would not be a matter of so much moment if by way of compensation a few of the younger painters had risen to the occasion and had provided here and there a dramatic departure from the ordinary course of their practice. But both the older favourites of the public, and their juniors whose reputations are being built up to-day, have been content to repeat past successes rather than to run

any risks in the hope of increasing their popularity by attempting to break new ground. The result is unexciting and too much on the lines of what has been customary in bygone years to arouse much enthusiasm.

However, it cannot be denied that there is both at the Academy and the New Gallery a very fair amount of work that is, despite its want of inspiration, worthy of praise on account of its able craftsmanship; and there is in each of the shows a sprinkling of pictures which are likely to be remembered as brilliant examples of technical accomplishment. These exceptions to the general run of the year's achievement are doubly welcome, because they relieve the dulness of a season that shows a little too plainly the effect produced upon the profession by a long period of depression. But for the activity of such artists as Mr. J. S. Sargent, Mr. J. J. Shannon, Mr. F. Brangwyn, Professor Von Herkomer, Mr. Alfred East, Mr. E. A. Waterlow, Mr. La Thangue, Mr. G. H.



"A TANAGRAEAN PASTORAL"

BY G. H. BOUGHTON, R.A.

London Spring Exhibitions

Boughton, and a few of the coming men like Mr. Arnesby Brown, Mr. J. H. Bacon, and Mr. Charles Sims, the art lover would find his visits to the shows singularly unprofitable. These painters provide the high lights of a rather subdued pictorial scheme, a few others introduce some not unpleasant half-tones, but the background is sadly gloomy and monotonous.

The New Gallery, perhaps, has the most acceptable collection of mixed works of art which is at present to be seen in London. The average there is fairly high, and the representation of various schools is reasonably complete and well balanced. The Academy, on the other hand, is a very moderate show, and is so badly arranged that it seems worse than it really is. It includes a passable number of good things, but many of these, by a strange want of judgment on the part of the hanging committee, have been placed in positions which suit them not at all; and, as a consequence, pictures which with proper surroundings would arrest

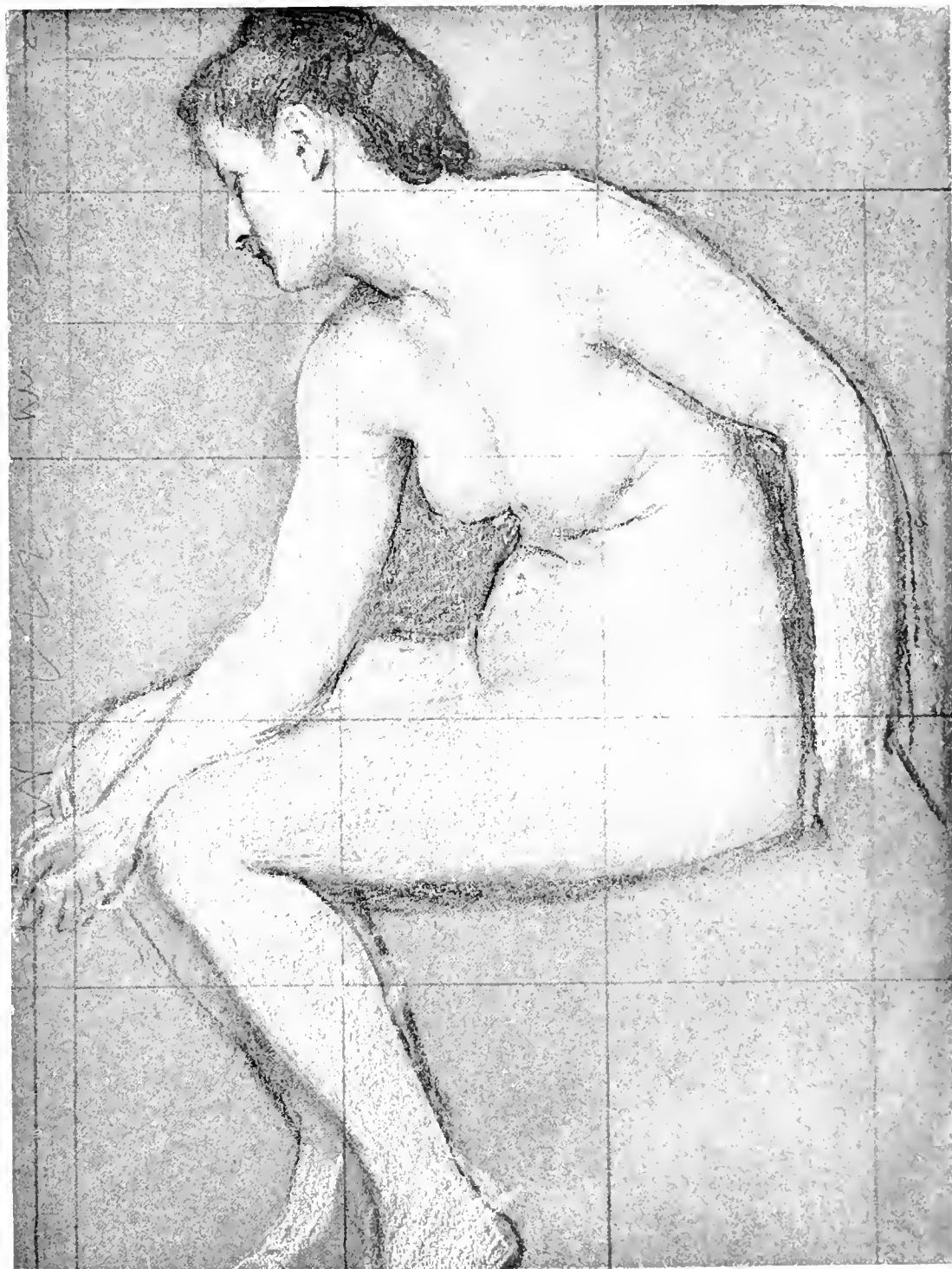
immediate attention look distressingly commonplace and uninteresting. It is a long time since there has been at Burlington House an exhibition which, by mere errors in hanging, gives such excessive prominence to bad work, and suppresses so effectually the occasional illustrations of sound capacity which do credit to our native art. The men who make successes there this year do so in spite of disadvantages to which they ought never to have been exposed.

It is, as is usual now, Mr. Sargent who stands out as the dominant personality in both galleries. His large groups of *The Misses Hunter* and *The Ladies Alexandra, Mary, and Theo Acheson*, and his portraits of *Lord Ribblesdale* and *Alfred Wertheimer, Esq.*, at the Academy, and his group of *The Children of A. Wertheimer, Esq.* and the remarkable open-air study of a boy lying on a rock beside a mountain torrent, *On his Holiday—Norvege*, at the New Gallery, make an all-round assertion of his wonderful abilities that is really



"MORNING SUNSHINE."

BY ALFRED EAST, A.R.A.





THE EARL OF ALBEMARLE C.B. M.V.O.
BY HUBERT VON HERKOMER R.A.



LADY MARJORIE MANNERS
FROM THE PORTRAIT BY
E. J. SHANNON, A.R.A.



LADY DIANA MANNERS
FROM THE PORTRAIT
BY J. J. SHANNON, A.R.A

surprising. He has never before shown such an appreciation of refinements of style nor such a sense of colour arrangement, he has rarely displayed so perfect an insight into subtleties of character, and he has never been more brilliant in his display of technical facility. As he matures he seems to gain in sureness and confidence without losing any of his spontaneity, and to add more and more those little delicacies of design which at one time he needed to soften down the vehemence of his realism.

One of the few artists who can be said to rival Mr. Sargent is Mr. J. J. Shannon. He is not so startling in his confidence nor so insistent in his methods, but he is more definitely endowed with a love of beauty, and he seizes more readily upon the personal charm of his sitter. His best picture, the small portrait of *Lady Diana, Daughter of the Marquis and Marchioness of Granby*, is at the New Gallery, but his *Lady Marjorie Manners*, the most

attractive of the canvases he has sent to the Academy, is hardly less admirable in its exquisite treatment of a delightful subject and in its command over delicacies of execution. Among other portraits which have an unquestionable right to be placed in the first rank there are Professor von Herkomer's *The Earl of Albemarle*, one of the strongest and most sympathetic pieces of painting he has ever produced; Mr. H. de T. Glazebrook's *George Joachim, First Viscount Goschen*, and *His Excellency, Lord Milner*, both of them marked by fine qualities of observation and interpretation; Mr. W. Llewellyn's delightful picture of *Mrs. R. C. Priestley*, which holds its own perfectly at the New Gallery, even in the company of Mr. Sargent's and Mr. Shannon's achievements; Mr. Orchardson's *Alexander Asher, Esq.*, and *Sir John Leng*; Mr. R. Peacock's *William Holman Hunt, Esq.*; Sir George Reid's *Professor G. D. Living*; and the State portrait of the King by Mr. Luke Fildes, an



"TAKE, O TAKE THOSE LIPS AWAY"

BY ELIZABETH STANHOPE FORBES





"THE CIDER PRESS
FROM THE PAINTING
BY FRANK BRANGWYN

unusually happy example of a class of art production which is so hampered by formalities and restrictions that it offers few opportunities to the conscientious painter.

Great figure compositions distinguished by nobility of conception and dignity of design are almost entirely absent from the exhibitions this Spring. There are Mr. Brangwyn's magnificent decorative picture, *The Cider Press*, masterly in handling and sumptuous in colour, and Mr. Harold Speed's dainty fantasy, *The Coming of Spring*, both at the New Gallery; but at the Academy there is nothing to stir the pulse. Mr. Abbey sends no picture; Mr. Waterhouse, two small canvases which are delightful in sentiment but by no means ambitious; and Mr. Solomon's *Psyche* is for him a quite unimportant work. Mr. Gotch's *Holy Motherhood* is, perhaps, the most memorable of the imaginative pictures at Burlington House; it has many beauties of handling and colour. Mr. H. J. Draper's *Deep Sea Idyll*, Mr. Briton Rivière's *Aphrodite*, Mr. Melton Fisher's *Madonna*, Mr. J. Young Hunter's *Forest Lovers*, Mr. Boughton's *Fallen Angel*, a good idea charm-

ingly carried out, and *Tanagraean Pastoral*; Sir J. D. Linton's *Vision of the Madonna and Child*, Miss Brickdale's *The Pilgrim*, Mr. G. S. Watson's *Bathers*, Mrs. J. V. Hunter's *Where shall Wisdom be Found*, and the poetic woodland landscape with figures by Mrs. Stanhope Forbes, are the most interesting of the remaining things in the two shows.

The Academy, however, has two illustrations of modern history which are of exceptional merit—the picture of the City Imperial Volunteers at the Guildhall, by Mr. J. H. F. Bacon, and *The Reception by H.M. King Edward VII. of the Moorish Ambassador*, by Mr. Seymour Lucas. Mr. Bacon has triumphed conspicuously over a task which was one of the most exacting that an artist could face, and his canvas, despite its necessarily formal arrangement and its rigidity of line, is extremely attractive. Mr. Seymour Lucas, too, has grasped with much intelligence the picturesque possibilities of a State function, and has made a pleasing picture out of material of a rather unpromising sort. His vivid juxtapositions of colour are well contrived and the combination, as a whole, is gay without being garish.



"WHERE SHALL WISDOM BE FOUND?"

BY MRS. YOUNG HUNTER



"FOREST LOVERS" BY
J. YOUNG HUNTER

A comparatively large number of landscapes and studies of open-air subjects which show sensitiveness to nature's suggestions and freshness of expression can be selected from the collections in Regent Street and Piccadilly. The New Gallery has Mr. J. L. Pickering's Corsican picture, *Where Winter Touches Lightly*, Mr. J. Coutts Michie's *Picardy Landscape*, Mr. Leslie Thomson's *Lindisfarn*, Mr. Hetherington's *Desolation*, Mr. Bertram Priestman's *Meadowland and Marsh*; a most poetically imagined and tenderly realised spring landscape, *A Morning Song*, by Mr. Alfred East, and a pretty little *Moonlight Idyll*, by Mr. Edward Stott, all of which are well worth attention as characteristic assertions of sincere artistic convictions. The Academy is fuller than it need be of conventionalised records of pretty scenery which have been contributed by artists like Mr. Leader, Mr. MacWhirter, Mr. Peter Graham, and others who paint by rule and follow a recipe which seems to be getting a little worn out, but it has besides a few pure landscapes which show more freshness of feeling and spontaneity of treatment. The most memorable of these are Mr. Alfred East's delightfully decorative *Idyll of Como*, and his admirably studied *Morning Sunlight*, Mr. E. A. Waterlow's sober and reserved *Backwater on the Ouse*, Mr. Parsons' *Brown Autumn*, Mr. Yeend King's *The Heron's Pool on the Lledr*, Mr. J. L. Henry's *Cornish Harbour*, Mr. David Murray's large and dignified *Braes of Yarrow*, Mr. Coutts Michie's *Wet Harvest Weather*, M. Thaulow's *Old Sætemill, Norway*, and Professor von Herkomer's *Watching the Invaders*; and there

is a powerful imaginative landscape, *The End of the Pilgrim's Road*, by Mr. Albert Goodwin, which calls for comment.

Among the open-air subjects far and away the most remarkable are Mr. Arnesby Brown's *The River Bank*, a stretch of marshy meadow with cattle in sunlight; and *The Top o' the Hill*, by Mr. Charles Sims, a masterly note of brilliant sunlight and breezy atmosphere. Both these pictures claim places in absolutely the first rank of the art of the day; and, as works by young artists who have the best part of their lives before them, they are as full of promise for the future as they are of actual fascination. Attention is also due to the marine picture by Mr. Stanhope Forbes, *Chidding in Mount's Bay*, and to his other large canvas, *Lighting-up Time*, to Mr. Edward Stott's twilight pastoral, *Peaceful Rest*, Miss Kemp-Welch's *Ploughing on the South Coast*, Mr. J. M. Swan's exquisitely drawn *Leopardess and Young Descending Hill*, Mr. Lionel P. Smythe's *Gleaners*, Mr. Hook's *Where the Green Sea Meets the Shingle*, a fine note of diffused



ALFRED EAST, A.R.A. BY GEORGE FRAMPTON, R.A.

daylight, Mr. W. L. Wyllie's *The Houses of Parliament*, to another picture by Mr. Arnesby Brown, *Fall Summer*, and to the series of canvases by Mr. La Thangue. It may, indeed, be almost said of Mr. La Thangue that he is among the producers of pastoral subjects what Mr. Sargent is among the portrait painters, he is so amazingly brilliant and strikes such a dominant note in the exhibition. There is not one of his pictures which cannot be examined with real pleasure; they have all his usual vigour of expression and breadth of







"A BACKWATER ON THE OUSE"

BY E. A. WATERLOW, A.R.A.



"SHADDERING IN MOUNT'S BAY"

BY STANHOPE FORTH, A.R.A.

London Spring Exhibitions

touch, but they seem to have gained in subtlety as well and in sympathy with the charm of nature. His *Provençal Farm* is a marvel of dazzling sunlight hard and definite in its glaring force and yet neither coarse nor exaggerated, and the characteristically English rustic subject, *Tucking the Rick*, is quite delightful in its management of transparent shadows and strong reflected lights. The presence of such works as these two and the same artist's *Goslings* and *Marsh Marigolds* does much to compensate for the other deficiencies of the Royal Academy.

The sculpture which can fairly be called important is all to be found at Burlington House; but on the whole it is not so attractive as it might have been. Only a few large works which arouse anything like enthusiasm are on view, and there seems a fuller array than usual of portrait busts which are of no interest to anyone but their owners. However Mr. J. M. Swan's *Boy and Bear Cubs*, Mr. Thomas Brock's colossal statue of Mr.

Gladstone, Mr. H. C. Fehr's *Dr. Cartright*, Mr. Alexander Fisher's bronze allegorical group *The Past, the Present, and the Future*, and the huge equestrian statue of *Edward the Black Prince*, by Mr. Brock, which has been placed in the Academy quadrangle, are of conspicuous merit; and the busts of *The Marchionness of Granby*, and *Alfred East, Esq., A.R.A.*, by Mr. G. J. Frampton, *Professor Arthur Schuster*, by Mr. Alfred Drury, *F. J. Gregory, Esq., R.A., P.R.I.*, by Mr. H. A. Pegram, *Mrs. Herbert Ward*, by Mr. Goscombe John, and *The late Dr. John Hopkinson, F.R.S.*, by Mr. Hamo Thornycroft, claim special mention. There are, too, some pretty statuettes, for instance Mr. Pomeroy's *The Snowdrop*, Mr. Goscombe John's *Merlin and Arthur*, and the exquisite group *Love's Coronet*, by Mr. W. Reynolds Stephens. Several works by the late Mr. Onslow Ford are exhibited; they make very evident the serious loss that English sculpture has sustained by his death.



ROOM

DESIGNED BY R. HAMMEL
CARRIED OUT BY DEUTSCH

(See article upon the Austrian Section at the Vienna Exhibition.)



A GIRL'S BEDROOM

DESIGNED BY BARON KRAUSS
CARRIED OUT BY W. FEHLINGER

THE FIRST INTERNATIONAL
EXHIBITION OF MODERN
DECORATIVE ART AT TURIN.
BY DR. ENRICO THOVEZ.

It was in the winter of 1900 that a small group of artists, architects, and art critics conceived the idea of holding an exhibition of modern decorative art at Turin. They agreed in thinking that the work done during the last ten years by artists of the various States of Europe and America, inspired, no doubt, by the movement inaugurated in England some forty years ago in every branch of decorative and industrial art, was worthy of being collected under one roof and shown to the public as a whole; they agreed that the time had come for proving to outsiders the fact that the evolution of a modern style so eagerly longed for, and pronounced by so many worthy souls to be an impossibility, had not only become an accom-

plished act, but had already won the victory over the cold and lifeless repetition of the academic motives of a day gone by; they agreed that the time had come for that modern style to receive the stamp of official recognition.

The Committee of organisation had to contend with difficulties, alike moral and material, before their ideal could be realized. Their scheme was treated as visionary, and they were accused of being traitors to the grand traditions which had been bequeathed to them by the decorative art of the past in every country, but above all in Italy, and they were reproached for showing want of respect to the great masters of the past, in excluding from their consideration work done in styles already well known to all. The little band of organisers had, however, the strength and constancy to triumph over all opposition, and in the end they had the satisfaction of seeing all their bitterest enemies rally to their side, adopt the idea of the exhibition, and approve the programme drawn up for it.

Turin Exhibition

Moreover, that programme gave no doubtful sound. It declared very clearly that nothing would be accepted but *original work showing a decided effort at renovation of form*, it declared that every reproduction of historic styles would be rigorously excluded, so that it was necessary that every product exhibited of any industrial craft should be designed with true art feeling.

It was the distinctness, or, if you will, the obstinacy of the programme thus laid down, which made the fortune of the exhibition. All the pioneers of modern art, all the famous masters who had run the gauntlet of ridicule before they won their position, all the humble neophytes still at the outset of their struggle, welcomed with enthusiasm the idea of an exhibition at which modern art would at last be seen alone, no longer mixed up with, and suffocated by purely mechanical productions. From Walter Crane to Horta, from Hoffmann to Eckmann, from Olbrich to Mackintosh, from Lalique to Otto Wagner, the most flattering expressions of approval have been received by the

committee, and the enthusiastic co-operation of the leading exponents of modern decorative art have given to that committee assurance of success in the achievement of their difficult task.

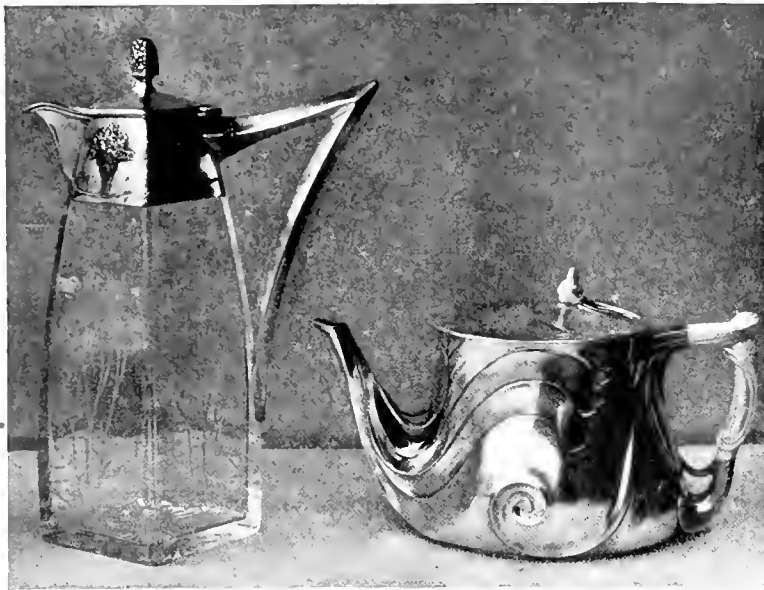
And now at last the dream has become a reality. The imposing re-union of every State of Europe and America assures to the Turin Exhibition an exceptional importance in the history of art. At last we can see side by side the most various examples of modern decorative art: at last we are able to compare them with each other, and to evolve from that comparison a prophecy for the future. We see side by side the vases of Copenhagen, the tissues of Nancy, the tapestries of William Morris, the furniture of the Belgian School, the glass of Tiffany and the tapestries of Sweden, the jewellery of Lalique, and the enamels of Hungary: whilst Italy, the last to join in the new movement, proves that she too still has the power of renewing her art life, of reviving the golden age of her past history.

Exquisitely beautiful is the English section,



VIEW OF A ROOM

DESIGNED BY BARON KRAUSS
CARRIED OUT BY W. FEHLINGER



CLARET JUG AND TEAPOT

DESIGNED BY R. HAMMEL
EXECUTED BY ALFRED FOLLAK

brilliant in its young strength is that of Scotland, graceful that of Belgium, imposing that of Germany (which has cost some 200,000 francs), whilst that of Holland, and, even more, that of Hungary, will be a revelation to many.

A worthy stage was needed for the display of this superb collection, and the exhibition has had the good fortune in finding in Signor Raimondo d'Aroneo, the Italian artist who has for nine years

the Turin Exhibition, and the result has justified the trust. To begin with, Austria, grown bold, politely refused to have her exhibits half-hidden in the main buildings, and so she possesses a pavilion to herself, and also a villa, both built in a green park overlooking the river. The work of constructing these buildings was entrusted to Ludwig Baumann, a man whose soul is in his work, and who, by the way,

held the position of chief architect to the Sultan, an artist able to cause to rise up from the ground a group of buildings which show considerable originality of design.

ENRICO THOVEZ.

AUSTRIAN SECTION AT THE TURIN EXHIBITION. BY A. S. LEVETUS.

AFTER having proved his ground and sown such good seed as Director of the Austrian Museum in Vienna, it is no wonder that the Imperial Board of Trade selected Hofrath von Scala as Director of the Austrian section at



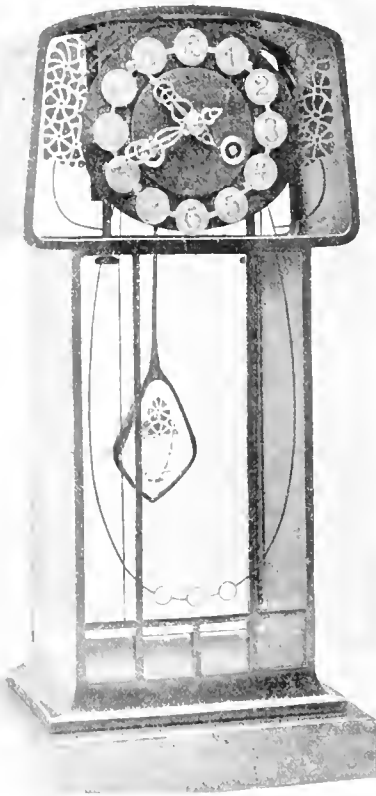
"ICE GLASS" VASES

BY R. MARSHALL

Turin Exhibition

arranged the Austrian section of the last Paris Exhibition. He regrets other nations not having been as pretentious as Austria. "How instructive it would have been for the whole world," he told me, "had England had her own villa, appointed and furnished by Englishmen." In the pavilion collective objects are exhibited, while the villa is appointed and furnished in modern style, but without any exaggerations. The outward decoration of these buildings is very simple, the architect having contented himself with a conventional motive of flowers. The façades are in grey, while the chief entrance is ornamented with the Austrian colours, black and yellow. In each corner is a female genius, the work of the well-known sculptor, Schimkowitz; the friezes are by Engelhardt. The interior ornamentation is equally simple. Here are a number of rooms. Messrs. Deutsch & Co., of Brunn (Moravia), show what here is known as a "gentleman's room," designed by Professor Rudolf Hammel. It is very massive in construction, though simple in intention, the wood being dark mahogany.

Everything is designed for practical use, and there are no superfluities. A very interesting piece of work is a dining-room suite, designed and executed by Josef Wytrlik, of Vienna. This won the first prize given for cheap furniture in a competition at the Imperial Austrian Museum. It is of elm, dark brown in colour, and consists of a sideboard, a buffet, table, and twelve chairs. Everything is conceived with an eye to simplicity and utility. The edges are rounded off to prevent



COPPEL CLOCK
DESIGNED BY OTTO PRUTSCHER
EXECUTED BY NIKOLAS STADLER



GOBLET IN "ICE GLASS"
BY R. MARSCHALL

unkind knocks, the chairs, very lightly mounted in leather, have nickel clamps to prevent damage. Another dining-room, designed by Karl Witzmann, a young student at the Imperial School for Decorative Art, and executed by Jacob Soulek, is a fine piece of work. Its beauty lies in the design, and its richness in the execution and choice of materials. The opposite side of the pavilion is taken up with exhibits of various kinds. Gustav Gurschner, of Vienna, has a number of charming works—examples of that delicacy of workmanship and conception for which he is so well known. Messrs. Pollak have, among other specimens of their work, an interesting tea-service. The designer is Herr Barwig, a pupil of the Austrian Museum School. Here we have a fine piece of workmanship, combined with beauty of form—very remarkable in this land, where even now tea is looked upon by many as a sort of medicine. A wine-



ENAMEL ON COPPER
DESIGNED BY O. PRUTSCHER
EXECUTED BY N. STADLER
ENAMEL BY J. SOUVAL

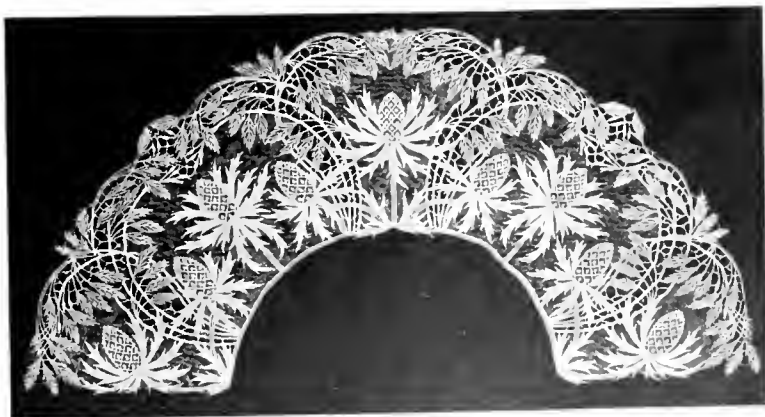
service, executed by the same firm, is of Bohemian cut and embossed glass, the silver mountings being in repoussé. The fineness of the lines and the delicate roundings show great power on the part of the designer, Herr Ehrenbrant. Much could be said about other exhibits by such firms as Lobmeyer, Barkolowitz, Moser, Krupp, Klinkosch, and others, did space permit.

Hofrath v. Scala is always quick to recognise young talent, and to Otto Prutscher he entrusted the arrangement of work done by members of the "Jungbund," a society of young

artists lately called into existence. Two clocks designed by Otto Prutscher and executed by Nikolas Stadler are among the finest works shown. The face of one is of copper, the fingers being of blue enamel, the glass case having a tracery in gold, done by Geyling's Erben, Vienna. The face of the others is of blue enamel, done by J. Souval. We shall hear more of Prutscher, who has a great future in store, for he not only has a fine artistic instinct but also much originality. This artist has just been awarded a travelling scholarship, and is to spend the greater part of his time in England. Another young artist, Hubert von Zwickle, has a predilection for fish, in every possible and impossible position—dancing, dainty creatures sparkling with life. He applies this motive to many inviting articles of *bijouterie*. Kompatischer-Winder, of Bozen, Tyrol, has a handsome piece of work, wonderfully executed, in a *St. George and the Dragon*, illustrative of a song of praise after victory.

Good leather work, for which Vienna is justly famous, is to be seen in the articles shown by B. Buchwald, who has applied modern art to leather, employing the best artists to make the designs—among them Prutscher and Pinchinger—and with excellent results. He has a number of cabinets, tables, picture frames, and many other things.

It occurred to two ladies at the same time, but quite independently of one another, to make experiments with pyrogravure on velvet. Miss Quirin obtains her fine effects by painting in oils after the application of the pyrogravure; Frau Anna v. Froschauer, after making her outlines by pyrogravure, obtains the most lovely nuances by extracting the colour of the velvet by



LACE COLLAR

WORKED BY THE IMPERIAL SCHOOL
OF LACE MAKING, VIENNA

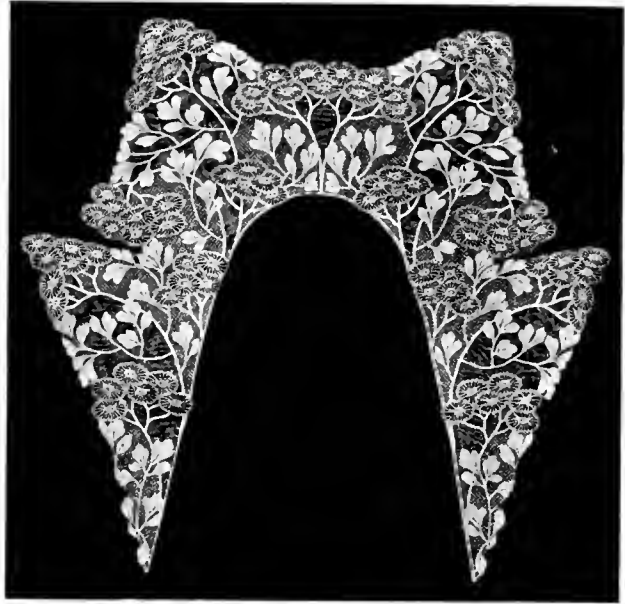
Turin Exhibition

means of acids. The work of both these ladies is very interesting, and we may hope for further developments. Fraulein Clara Aubert, a Norwegian by birth, who learnt her art at the Arts and Crafts Schools under Professor Ribarz, shows in her two designs for cushions executed by Carl Giani, jun., two distinct influences. The application of deep orange silk, bordered with gold on an intense blue background, gives us the power of the Northern temperament; the other, an application of white chesnut blossoms, with silver coutures, on pale yellow silk, the warmth of the Southern one. Miss Aubert is an adept at hand-weaving, having herself woven many textiles after her own designs, one especially, illustrative of a Norwegian fairy story, being very beautifully executed. We shall hear more of this artist, who will secure a prominent place in the world of art.

Ida von Becker has also some lovely specimens of that embroidery for which she is deservedly celebrated. A cushion in appliqué work was designed by Fraulein Helene Horwarter.

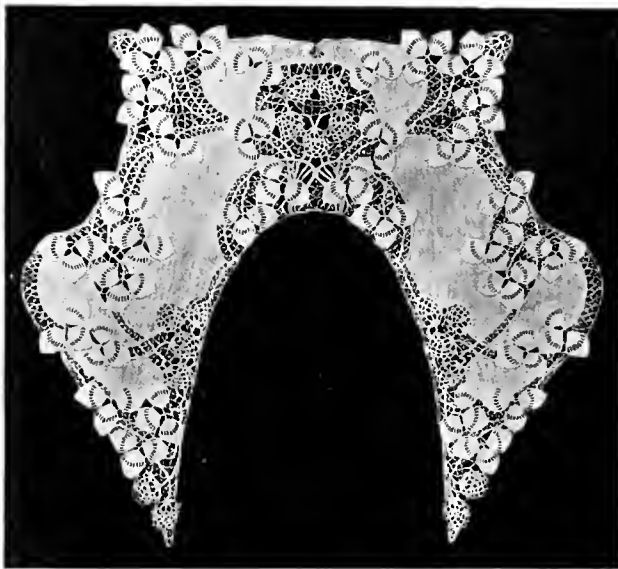
The lace work here reproduced was done in the Imperial School of Lace Making (Vienna), which has several branches throughout the Austrian dominions. These speci-

mens are from designs by Frau Herdlicka and Frau Hofaninger, and were carried out under the superintendence of Frau Pleyer, the directress of



LACE COLLAR

WORKED BY THE IMPERIAL SCHOOL
OF LACE MAKING AT VIENNA



LACE COLLAR

WORKED BY THE IMPERIAL SCHOOL
OF LACE MAKING, VIENNA

the School. To tell all that is done in these schools, which has also a course for pillow-lace under the direction of Frau Adelheid Jarnig, would need an article to itself; suffice it to say that Hofrath von Scala has the "over"-superintendence, and that through his energy he has brought modern thought and design to bear on old patterns and stitches, and that the two ladies, working in harmony with him, instruct their pupils on these lines.

And now for the villa. It is built in the English fashion, the living rooms being on the ground floor, the sleeping rooms above, and the servants' apartments and offices in the *parterre*. The villa is so arranged by the architect, Ludwig Baumann, that by removing the porter's lodge to the left the building may be enlarged without altering the main plans. When the street door is open one has a view not only of the outer hall, but through an oval window into the inner hall, and from this, by means of another oval window, the music room, and so to



CUSHION

DESIGNED BY CLARA AUBERT
EXECUTED BY CARL GIANI, JUN.

the green park. This has a charming effect. The arrangement of the inner hall reminds one of an old English country house modernised with pleasing results. In addition to the main staircase there is a side one, leading to the various rooms not only downstairs, but upstairs. There are all kinds of niches, corners and angles, cosily fitted up, and comfortable places for reading where the light falls from above. The bedrooms are particularly interesting. Each room has its bath-room attached as well as a dressing-room—indeed, nothing has been forgotten in the way of comfort. One of the bedrooms is furnished for a young girl from

designs by the architect Baron von Krauss, who, indeed, has also designed all the appurtenances belonging to it, including the lamp in the centre. Baron von Krauss here gives us the application of modern thought and technique to the so-called Biedermann, or old Vienna style, and nothing more charming can be imagined. The whole has been carried out admirably by Mr. Fehlinger, of Vienna. The wood is of polished maple in natural colour, the upholstery of soft, pale blue cloth, the chairs and sofa being bordered with two lines of white military braid, while the curtains and draperies have a border of white marguerites done in Russian embroidery. This design is also on the sofa cushion, worked by Fraulein Loitha von Niebauer. The mounting of the furniture and the



CUSHION

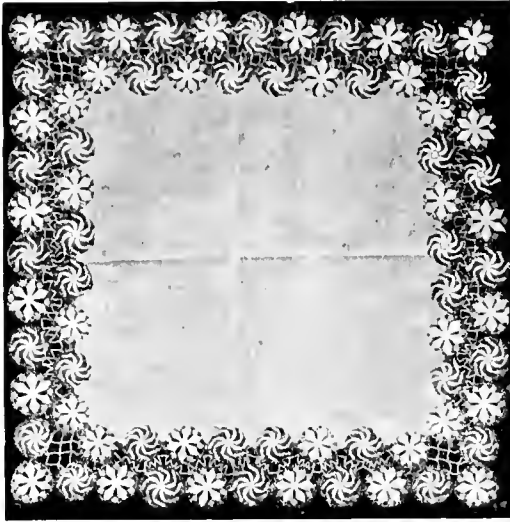
DESIGNED AND EXECUTED
BY M. QUIRIN



CUSHION

DESIGNED BY CLARA AUBERT

clamps of the chairs are of blue annealed iron. Peeping from behind the curtain is the dainty bed with its dainty linen by Urban, of Vienna. The Madonna over the bed is by Defregger; the glazed window, carried out by Geyling's Erben, was also designed by Baron Krauss, and is not only admirable in its conception but in its fulfilment. Here, too, is an overmantel looking glass, another innovation in a country where such ornamentation is almost unknown. The carpet, also of blue, was executed by Mr. Kinskey, of Maffarsdorf. The other rooms are equally tastefully and comfortably arranged. The boudoir is in bent wood, by Kohn, of Vienna, and is in silver-



HANI-KERCHIEF
IN "SUN" LACE

EXECUTED BY THE INDUSTRIAL
SCHOOL FOR LACE MAKING
DROSAN, BOHEMIA

grey tones; the music-room, black and violet, with yellow hangings and upholstery; the dining-room in red mahogany with brass mountings.

It is impossible to fully record in this preliminary article the manner in which Austria has buckled to, but enough has been said to show that she is on the right way to that success which she deserves for her courage and energy.

A. S. LEVETUS.

(The Austrian Section will be further dealt with in another article.)

STUDIO-TALK

(From our own Correspondents.)

LONDON.—A criticism appeared in the May number of the recent exhibition of etchings by Anders Zorn, held at the Gutekunst Gallery in King Street. We return this month to the topic of these etchings, giving a supplemental plate of a recently executed one that stood second to none in the collection. It has, indeed, in the admirable fluency and vigour of its instantaneous realism, an element of romance that not only sets it apart from much of the excellent work done by the same hand, but that places it among the very best things that have been achieved by modern etchers. In this plate Anders Zorn represents himself on horseback riding through a storm while the daylight fades into dusk. The scene, the hour, the perfect movement of the horse, the ease and flexibility of the handling, the

suggestion of biting wet, of keen winds with damp discomforts, leave nothing to be desired. In this delightful piece of realism there are qualities that point to a kinship of temperament between Anders Zorn and J. S. Sargent. If Mr. Sargent were to add the province of etching to his kingdom, would he not conquer it after the manner of Anders Zorn, with the same painter-like use of his materials, and the same *diablerie* of wise and virile touches and suggestions? Like Anders Zorn, he would avoid the prevailing weakness of modern etchers, a tendency to be too literal, too topographical, too photographic, too timid and too slavish in the representation of nature.

Two most notable and interesting medals have been struck in commemoration of the Coronation of King Edward VII. and Queen Alexandra. The one manufactured by the Mint, Birmingham, is by George Frampton, R.A., and the one by Messrs. Elkington & Co. by Emil Fuchs. The illustrations, which, by courtesy of the manufacturers, we are able to give on page 53, will enable our readers to judge of the relative merits of the two designs.



KING EDWARD'S BOOKPLATE

BY G. W. EVE



A.



B.



C.



D.

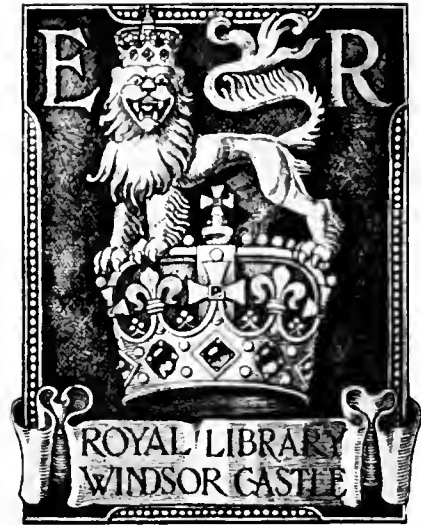
CORONATION MEDALS

- A. B. DESIGNED BY GEORGE FRAMPTON, R.A.
EXECUTED BY THE MINT, BIRMINGHAM
C. D. DESIGNED BY E. FUCHS
EXECUTED BY MESSRS. ELKINGTON & CO.

Mr. George W. Eve's Royal bookplates have a twofold interest at the present time. As the bookplates of H.M. King Edward the Seventh, they have this month a topical interest of a national kind; and they are also valuable and attractive as examples of good art in heraldic workmanship. In heraldic ex-libris it is so easy to make the component parts of the design unduly emphatic, so that the eye has no pleasure in looking at them. Mr. Eve has been on his guard against this defect, with the result that the craftsmanship throughout is admirably pleasing and decorative in a bold heraldic way. Sets of the Royal bookplates are now being sold in aid of King Edward's Hospital Fund for London, and we have no doubt that many persons will be glad to have this fact brought to their notice.

The exhibition of statuettes at the Fine Art Society, to which reference was made in an article on the show, was not devoted exclusively to statuettes. Other forms of contemporary art for

Truth Travestied. Illustrations of all these works are given this month, and they show that the development of Mr. Fisher's gifts goes on steadily in the direction of lightness and gracefulness. Without the slightest loss of vigour, of masculinity of design, there is here a departure from the heavy look of bulk that was once a characteristic of Mr. Fisher's metal settings for his exquisite enamels.



BOOKPLATE

BY G. W. EVE



BOOKPLATE

BY G. W. EVE

"the home" were represented, and some admirable new productions by Mr. Alexander Fisher attracted wide attention. It comprised seven pieces of enamelled jewellery, all ably designed, bright and charming in colour, and thoroughly well made; a bracket for electric light, carried out in bronze, silver, enamel, and pearls; a silver casket enriched with enamels representing the story of Cupid and Psyche; and a triptych of enamels framed in silver, called

MANCHESTER. — The Manchester Spring Exhibition of Water-Colours at the City Art Gallery contains much that is interesting and worthy of praise, as well as some distinctly amateurish work. On the screen in gallery No. 3 are some clever little Venetian studies by Mr. G. H. Lenfesty, and Mr. Dodd's *At Ronda, Spain*, is both pleasing and unconventional. Mr. Walter West's *Rubies and Diamonds*—a study of a red-haired girl sitting by a window with crimson curtains—is well composed, while Mr. J. D. Ferguson's studies of Tangiers are admirable pieces of work. Mr. Clarence Whaite is represented by *A Sheep Pen* and *A Buttress of Snowdon*. The latter, the blue hills of which recall Turner, has been purchased by the Art Gallery Committee, subject to the approval of the City Council. Mr. Aumonier has sent at least one excellent landscape—*An Old Chalk Pit*—a broken cliff bathed in rosy light.

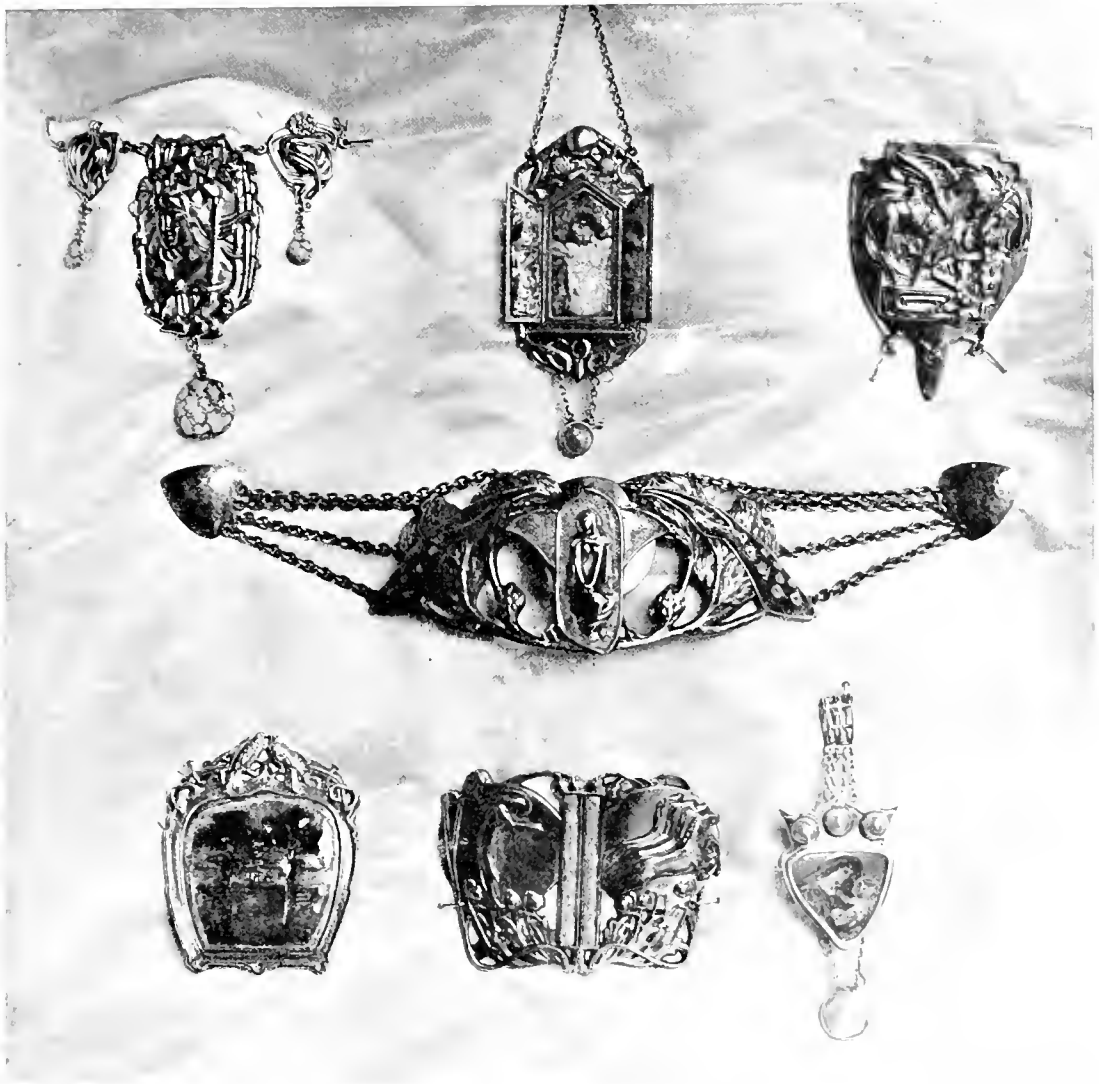
In the same room are Mr. Alex. Macbride's *In State*—a foaming river rushing between banks



bordered with bending trees and *A Day in Early Spring, Kirkeudbrightshire*. Mr. Hal Hurst's *A Fresh Fancy* represents a cavalier in the gorgeous garments of his day, bowing exaggeratedly before a girl standing in the snow before a high wall, while the old lover watches disgustedly a short distance away. If the subject and the treatment are reminiscent of a Christmas almanac, the composition is good and the figures are well drawn. Mr. Eyre Walker's drawing, *Night*—a grey horse grazing in the misty moonlight—admirably conveys the idea suggested by the title, the whole effect being distinctly somnolent. There are two studies of interiors to be specially noted—Sir Wyke Bayliss's excellent drawing of *The Golden Duomo, Pisa*, and Mr. J. Fulleylove's *Nave of St. Paul's Cathedral*,

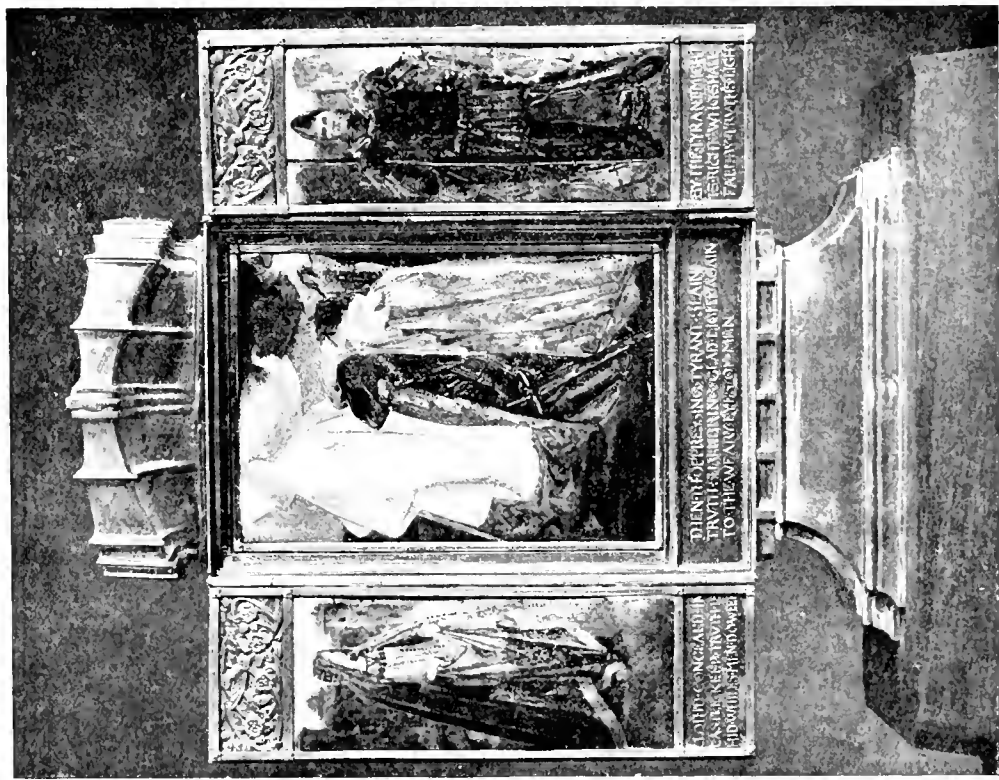
London, with its curious broken reflections of coloured lights. Mr. Soord's portrait of *William Mailland (Craftsman)* is noticeable for its finish and laborious detail. M. W. J.

MUNICH.—As has long been customary, the recent Exhibition of the Secession Society gave precedence to the younger artists, hanging their work better than that of their older contemporaries. The critic had therefore a very favourable opportunity of becoming acquainted with the men of the future at what is really the very outset of their careers, and the questions naturally arise: what will painting in Munich be like ten or twenty years hence? What will be the style evolved by the present neophytes?



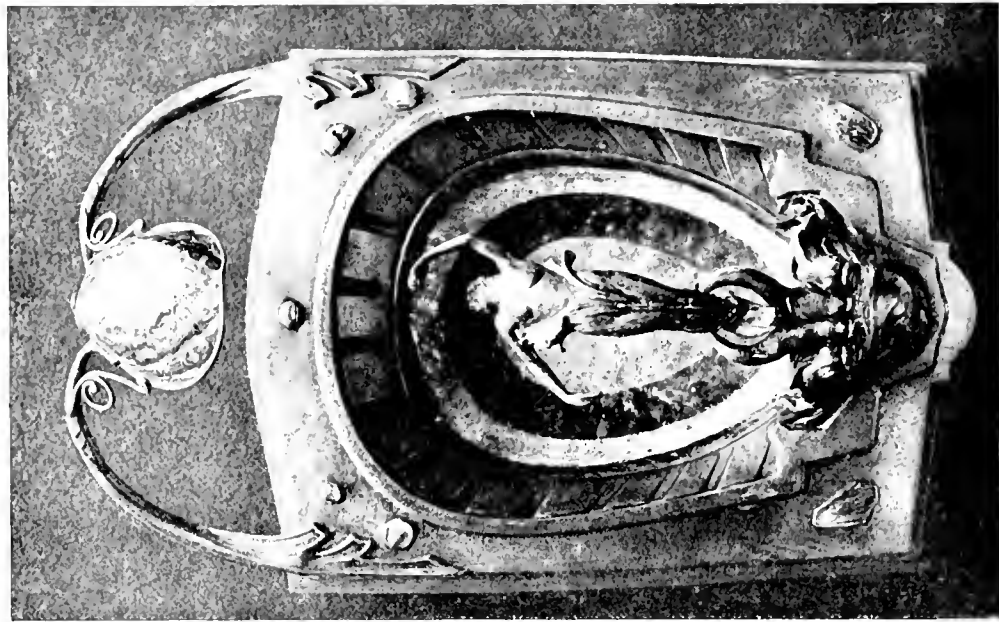
JEWELLERY

BY ALFRED H. H. H.



"TRUTH TRAVELED" BRASS

BY A. FISHER



"APPROPRIATE ELECTRIC LIGHT BRACKET"

BY A. FISHER



"INNOCENTS ABROAD"

(See Philadelphia Studio-Talk)

BY J. S. SARGENT, R.A.

What their subjects? What the general aim of their work? The recent show is an answer to all these queries, at least a partial answer, and, to all intents and purposes, that answer, as far as it goes, is a satisfactory one. There has been, during the last few years, a kind of pause in art-production at Munich, and what has been done lately has not been quite up to the level of the traditions of the past. The old keen appreciation of nature seems to have been to some extent in abeyance, and the exquisite harmony of colour, which was one of the most marked characteristics of the modern school, has been replaced by a reversion to the old monotonous and gloomy uniformity, at one time so universally adopted, yet in spite of which every artist had an individual style of his own: or, in the case of the few exceptions to this rule, formed himself on the style of some well-accredited master. Great as have been the difficulties with which the younger men have had to contend, there is now no doubt that those difficulties have been or are in a fair way to be overcome, and it is only in the work of some few of the older members of the Society that the faults referred to above are noticeable. On every side we are met with examples of an earnest stud-

and careful observation of the moods of nature, and an honest endeavour faithfully to reproduce them. Indeed, this devotion to nature is, if possible, sometimes carried too far; resulting in a certain loss of individuality in the artist, and the critic is tempted to ask: have these young men no opinions of their own to express, or is technical excellence their one and only aim? Is their imagination lying altogether fallow? Is their ambition altogether in abeyance? Have they no yearning after personal distinction, no original ideas to which they are eager to give voice in beautiful form and colour? A merely superficial observer might say that all these indictments are proved, and on the strength of that unfair decision prophesy evil things for the art of Munich. Those, on the other hand, who have watched for the last few years the development of the art-school of the Capital realise only too well what self-abnegation on the part of these young painters is implied by this readiness of theirs to restrain their own imagination and seek to give first a purely impersonal rendering of what they see, rather than impressions coloured by the passage through their own minds. German artists in general, not only those of modern Munich, have

long been striving to find an ideal expression for the spirit of the day, and that they have at last succeeded no true judge can deny: although it must be admitted that success has been won at the cost, in some cases, of technical excellence. For this reason young artists are wise in going back, as it were, to the very beginning, mastering once more the very rudiments of art, winning technical skill to begin with, so that they may have in their power a language worthy to express the ideal. By this means alone can the best results be obtained: for no genius, however great, can exempt its fortunate possessor from the necessity of acquiring technical skill. Amongst those who at the present time best exemplify in their work their conviction of this incontrovertible truth, very first rank must be given to Leo Putz, who delights in painting in a low key subjects bathed in mellow sunshine, his landscapes being characterised by their freshness and the boldness of their effects. Second only to him is Rudolf Nisszl, who, when he is interpreting natural scenery, shows a similar preference for quiet tones and for broad daylight, but when he turns to portraiture, notably in the likeness of himself, is less successful, for his execution is heavy and his colouring decidedly gloomy. Another distinguished landscapist is Richard Kaiser, who, with the simplest means, such as a mere strip of country with lofty trees beneath a wide-spreading sky, produces a wonderful impression of the beauty and force of nature. Hermann Groeber and Karl Kernstock also deserve considerable credit for their masterly landscapes with figures, which are remarkable for breadth of treatment and richness of colouring.

The Dachau and Zugel groups which have as a rule hitherto taken the lead in the Spring Exhibitions of the Secession Society, were this year less prominent than usual; but there were some excellent paintings by Hayeck, Schramm, Zittu, and Behrendt. A series of views taken at Dordrecht by F. Hummel are also interesting and the effects of mist are full of poetry, but they are rather too sketchy to be looked upon as serious pictures. Amongst the four outsiders who exhibited this season, Ludwig Dettmann won distinction by an excellent landscape repre-



PORTRAIT OF "IK MARVEL"

BY GARI MELCHERS

(See *Philadelphia Studio-Talk*)

senting, with great success, a moonlight scene in early spring. Of the older members of the Society, Benno Becker, Baron Habermann, and Fritz von Uhde, were represented by characteristic work.

Last year the Luitpold group was conspicuous for its absence at the Spring Exhibitions. This year, however, it reappeared at the Heinemann Society; and, as is the case with the contemporary Secession Society, the younger men were allowed to take precedence of the older masters. The Luitpold group may perhaps be said to hold a position between the Secession and the Society of Artists: that is to say, it forms a kind of link between the old and new, the past and the present. The Spring Exhibition reflected what may be called the transitional character of the art of the actual present, and there was no very strongly marked individuality about any of the paintings shown. There was, in fact, nothing to call for very severe censure or for very decided praise, and the spectator left the show with an unsatisfied feeling which was akin to annoyance. The most interesting thing there was

perhaps the Portrait of a lady by R. Schuster Woldan. The "Head" of a very pretty woman, by Walther Thor, was also pleasing, and there were some good "Interiors" by Karl Blos which deserve a passing mention. There is no such love of nature for her own sake amongst the Luitpold group as there is amongst the Secessionists; and, whether their subjects are treated in the old or the new style, there is a certain mannerism about everything they produce. It would perhaps be as well that the Luitpold group should return to their old home in the Glaspalast.

E. E.

PHILADELPHIA.—The most important of the annual exhibitions of works of art held in Philadelphia during the season of 1901-2 was opened at the galleries of the Pennsylvania Academy of the Fine Arts on January 20th, and closed March 1st of this year. The artists represented at the Pan-American Exposition at Buffalo, and many residing temporarily abroad, contributed very largely to the dignity and excellence of the exhibition as a whole, although there were indications of overcrowding the walls with much that might well have been left out.

The position of honour in the large gallery was occupied by Mr. George de Forest Brush's portrait of *Mrs. Goodwin and Sister*, flanked on one side by Mr. Edwin A. Abbey's *Penance of Eleanor, Duchess of Gloucester*, lent by the Carnegie Institute, and on the other by a landscape by Mr. Charles H. Davis, entitled *Last Rays*, lent by the Union League Club of Chicago. Miss Cecilia Beaux was represented by some admirable portraits, that of *Mrs. J. W. Phelps-Stokes* being quite the finest in the way of technique. Portraits of *A. Newbold Morris, Esq.*, by Mr. John W. Alexander; of *Captain F. S. Greene, U.S.N.*, by Mr. Wilton Lockwood; of *Donald G. Mitchell* ("Ik Marvel") author of "Reveries of a Bachelor," by Mr. Gari Melchers; and of *Rosa Bonheur*, by Miss Anna E. Klumppre, were quite in the best manner of these painters and creditable examples of their skill.

Mr. James McNeill Whistler showed a figure subject, entitled *The Andalusian*, and a group of sixty-six etchings. He was awarded the Gold Medal of Honour by the Academy. Mr. William Merritt Chase was represented by an admirable portrait of *L. F. Roos, Esq.*, a low-toned study of a young girl entitled *A Fragment*, and an example of still life painted with the clever dexterity which is character-



PORTRAIT OF MRS. PHELPS-STOKES

BY CECILIA BEAUX

Studio-Talk

istic of this versatile artist. Mr. John S. Sargent showed a fine portrait of *G. M. Williamson, Esq.*; *Dorothy*, a study of a child; a *genre* subject entitled *Innocents Abroad*, charming in colour, of nude children bathing; and a design in plaster for the decoration of the Boston Public Library.

Mr. Walter MacEwen was awarded the Walter Lippincott prize for his picture entitled *An Ancestor*. A fine *Head of a Young Dutch Girl* by the same artist was a good study of a national type. Beautifully painted was *Grandmother's Boa*, by Mrs. Anna Lea Merritt. *The Picture Hat*, by Edmund C. Tarbell, deserves mention as a good bit of colour. Mr. Childe Hassam had on exhibition several characteristic examples of his always acceptable work, particularly deserving of mention being his *Cat Boats, Newport*, and two



JULES DALOU MEDAL

BY VICTOR PETER

works worthy of praise were shown by Mr. William L. Picknell, Mr. Walter Nettleton, Mr. W. E. Schofield, and Mr. Alexander Harrison in *Moonlight* and *Montigny Falls*.



BRONZE
FINGER PLATE
BY ALEXANDRE
CHARPENTIER

other works of the *plein air* school, which were quite successful and pleasing. And other



PLAQUE

(See *Paris Studio-Talk*)

BY V. TROUVÉ

Studio-Talk

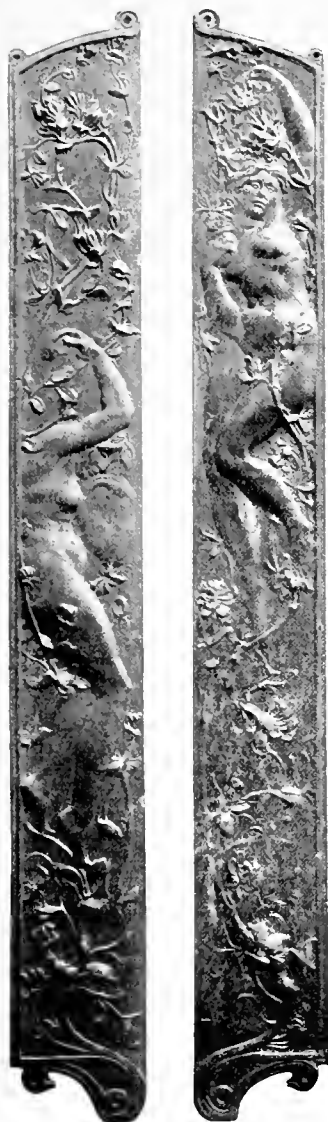
The number of works of sculpture shown at the Pennsylvania Academy of the Fine Arts was considerably greater than usual, and they were quite up to, if not in advance of, the standard of excellence that has been the rule. The most prominent and successful contributors were Mr. Chas. Grafly, Mr. Alexander Sterling Calder, Mr. Herbert Adams, Mr. Herman MacNeil, and Mr. F. G. R. Roth. All these clever sculptors were seen at their best.

the late Jules Dalou—shows plainly the strength of his talent, his energy, and at the same time the flexibility of his modelling. He has succeeded in catching and “fixing” with great power the features of the lamented master of French statuary—one of the greatest after Rodin. M. Peter deserves the fullest praise for the simplicity of his design. Some medallists there are—and those by no means the least notable—who give one the impression of trying to crowd too many ideas within the limits of their restricted area. The moderation of M. Peter will gratify all who prefer that each branch of art should be kept within its proper borders. Modern glyptics can but gain by being freed from complicated allegory, and allowed to march boldly forward in the direction of Truth.

Our other illustrations show some interesting work recently completed by M. Alexandre Charpentier and M. Prouvé.

BUDAPEST.—All lovers of art have been attracted to the Spring Exhibition of English pictures, arranged with exquisite taste by Mr. George Sauter. Prominent

E. C. among these works are exhibits by Neven du



BRONZE FINGER-PLATES
BY A. CHARPENTIER

PARIS.—M. Victor Peter occupies a foremost place in the brilliant school of French medallists with whose work M. Roger Marx has made the readers of *THE STUDIO* familiar. The medal by him now reproduced—



AN INTERIOR

BY MIKSA BRUCK

Studio-Talk

Mont, E. A. Walton, H. Muhrmann, T. Austen Brown, B. Priestman, Grosvenor Thomas, and George Sauter himself. A picture by each of the two last-named artists has been purchased by the State for the Fine Arts Museum.

The German painter, Eugen Bracht, displays a collection of nearly fifty pictures, all marked by strong individuality and true artistic finish. Notable contributors, too, are G. Kuehl, F. Stuck, and Hans Bartels—the last-named showing a number of masterly water-colours.

The famous Spaniard, Ignacio Zuloaga, has sent five of his powerfully-brushed paintings, the best of which are *Temptation* and *Pepillo and his Bride*.

René Ménard, H. Le Sidaner, H. and M. Duhem, G. Costeau, and Lévy-Dhurmer among the Frenchmen, and Fernand Khnopff and Van der Stappen among the Belgians, display work well worthy of the high reputation they deservedly enjoy.

In company such as this our Hungarian artists

find themselves heavily handicapped; nevertheless some of their productions are of remarkable artistic merit. Gyula Háy is seen in a series of Italian studies—impressionist pictures of extreme freshness—wherein the most surprising results have been achieved by the simplest means. A work of beautiful tone and of quiet, restful aspect is Miksa Bruck's *An Interior*. Lajos Deák-Ebner's *A Kitchen Garden* is a tempera picture of tender, delicate tone. The artist has succeeded in his subtle way in getting the full value out of the medium employed. Károly Reinhard, with his picture entitled *The Dead Bear*, takes one back to the dim, grey days of antiquity. He has handled his subject with great power and energy. Very popular with the public is Antal Neogrády, who chiefly affects the *gouache* method, wherein he succeeds in obtaining the most striking effects.

Among the other Hungarian exhibitors must be mentioned F. László, L. Horovitz, L. Márk (with several fine portraits), I. Ujváry, J. Vaszary, O. Mendlik, R. Nadler, and L. Szlányi, who sends some poetical landscapes.

A. T.



"THE DEAD BEAR"

BY KÁROLY REINHARD



"AUTUMN" FROM THE PAINTING
BY ANTAL NEOGRÁDY

KARLSRUHE. The Karlsruhe International Jubilee Exhibition was opened by the Grand Duke of Baden on the 25th of April. The dual object of the organisers was to render homage to the Grand Duke, and to demonstrate how far the Fine Arts have developed in Baden during the fifty years of his reign; for it is due to his protection and interest that Karlsruhe has developed into one of the art centres of Europe. At the same time, by inviting foreign artists, an international character is given to the exhibition, enabling direct comparisons to be made, and establishing a standard for the works produced in Karlsruhe. One looked in vain for some of the works of Lessing and Schirmer, the men who founded the Karlsruhe School, and so powerfully influenced the painters of their day; and in a retrospective view of the changes of the

last fifty years, the evolution of realism, particularly realistic landscape, has been one of the most interesting and instructive. But possibly with a view to making the exhibition more homogeneous and harmonious, the realists, as well as genre and historical painters, are excluded. It cannot be gainsaid that there is a distinct decorative advantage in the absence of clashing elements; still, however one may quarrel with the views of the naturalists, a retrospective collection is incomplete without some samples of their aims.

The exhibition is a decorative success, bright and interesting. The exterior is decorated in white and gold: the interior rooms, thirty in all, are draped with low-toned jute of various colours, the top lights screened with soft white material, and the pictures hung with plenty of space about them.

There is a wealth of sculpture in bronze, marble, and tinted plaster; and coloured ceramics by Lauger, Ratzel, and Sus, add to the general sparkle.

The entrance cupola, decorated in white and gold, and hung with purple velvet, contains the three colossal paintings by Segantini, *Sein*, *Werden*, and *Vorgehen* and Segantini's strong individuality, his original and elaborate technique, give the keynote to the whole exhibition. The most prominent place is taken by Hans Thoma, with forty works, most of them painted in his best period, between 1880 and 1890. Three of them can be reckoned amongst his highest, *Religious Instruction*, *Paradise*, and the superb, golden-toned *Fishers*.

Schonleber sends nineteen works, as interesting as the work of nineteen different men would be. Restraint and delicacy of feeling characterise all. His latest evolution will be watched with keen interest; for he is now painting small tempera



"A KITCHEN GARDEN"

BY LAJOS DEÁK-EBNER

(See Budapest Studio-Talk)



"A PASTORAL"

(See *Geneva Studio-Talk*)

BY GUSTAVE DE BEAUMONT

pictures, with microscopic finish, yet broad in the masses of light and shade, and full of style. Kallmorgen, who has succeeded Bracht in Berlin, sends three works, painted with considerable power. Dill occupies himself with problems of diffused light, mostly on the Dachau moorland, where he has succeeded in finding a new aspect of the land painted by so many generations, and in so many different styles. Leibl and Trübner have each a room; von Lenbach sends several very important works. Keller contributes decorative landscapes, figures, and portraits. F. Erler, Propheter, Ritter, Lavery (5), Shannon, Sauter, von Habermann, Hoff, Samberger, Thoma, Carolus-Duran, Courtois, Garrido, Laparro, Simon, Besnard, László, Kustodieff, Maliavine, Björck, etc., have portraits, all good, and some excellent.

The Belgian section will undoubtedly be the most popular, both in point of subject and treatment, its characteristics being mellowness and



"VENT DU MIDI"

(See *Geneva Studio-Talk*)

BY GUSTAVE DE BEAUMONT



PART OF A FRIEZE

(See *General Studio-Talk*.)



BY GUSTAVE DE BEAUMONT



PART OF A FRIEZE

(See *General Studio-Talk*.)

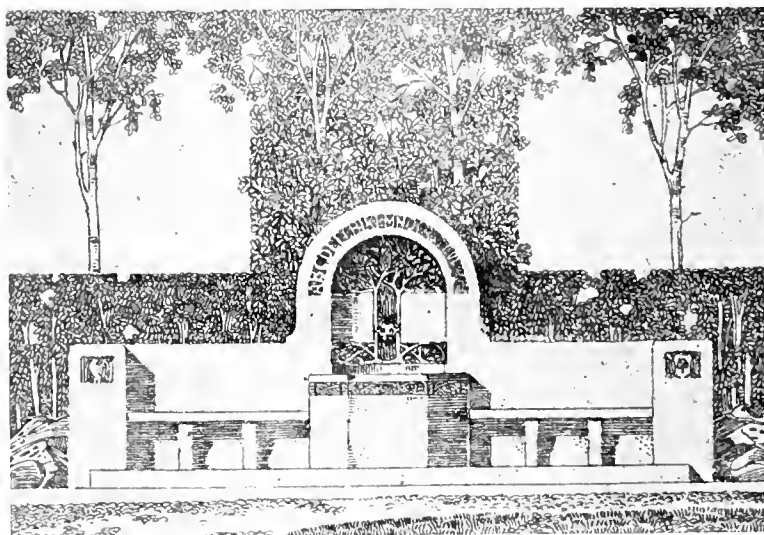


BY GUSTAVE DE BEAUMONT

warmth of colour, with astonishing wealth of detail. Amongst other good names, special prominence must be given to Alfred Stevens' *Japanese Mask*, and Lys' noble and dignified works, and de Brackeleer's complex elaborations.

The English and American painters occupy two rooms. Lavery's masterpiece, *Lady with Black Poodle*, is here, also his *Bridge in Grèz*, probably the best picture of that thousand-times painted structure. Priestman's low-toned distinguished works are much admired, as well as many works by the "Glasgow School." Places of honour are given to Chase's children's portraits; Sauter's *Sonata* and *Motherhood*, and Crane's *Proserpine*. Walter Gay and MacEwen exhibit with the French, whose gallery, as

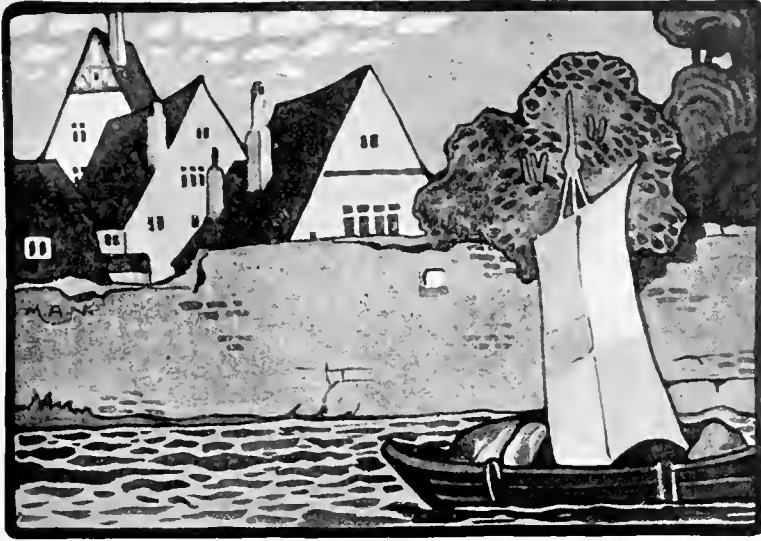
might be expected, is very strong. Simon's *Country Circus* is the most important. Carolus-Duran has three works, and Besnard his portrait of Mme. Réjane. Georges Bergès' *Iron Foundry* is a *tour de force*, with complex play of evening light, glare



STONE GARDEN SEAT

(See *Dresden Studio-Talk*.)

BY M. A. NICOLAI



DESIGN FOR A TAPESTRY HANGING
(See *Dresden Studio-Talk*)

BY M. A. NICOLAI

of electricity, and glow from molten metal on wreathing vapour.

Whilst space forbids a fuller mention of other sections now, the portraits of László cannot be passed over, nor the audacious work by the Russian Maliavine, nor that of the Dutchman Roelofs. Taken altogether, the Karlsruhe Exhibition presents comprehensively the latest evolution in modern art, and presents it charmingly. F.B.

GENEVA.—M. Gustave de Beaumont comes of an artistic family. His cousin, Miss Pauline de Beaumont, occupies a central position in that group of Swiss lady-artists whose work—to which we hope to refer later in the pages of *THE STUDIO*—is worthy of careful study. M. de Beaumont, like many of his fellow-artists in this part of Switzerland, is a pupil of that remarkable bygone Swiss master, Barthelemy Menn, and of the famous French master, Gérôme. Having completed his studies at the École d'Art in Geneva and at the École des Beaux-Arts in Paris, M. de Beaumont was attracted to Italy both by his passionate admiration of Renaissance art and by his taste for classical lore. A glance at the work of what may be called his first period reveals the influence upon his imagination and sensitive artistic temperament of such landscape as Virgil loved and described. Indeed, those beautiful productions, the *A Pastoral*, the *Sacrifice Champêtre*, and *L'Offrande*, all of which were successfully exhibited at the Paris

Salon, have a classic grace and charm about them, and were conceived during those hours the painter spent in the voiceful solitude of the Roman Campagna, now turning his eye to that far-stretching classical landscape, and anon to the pages of his favourite Latin poet, Virgil.

M. de Beaumont is not only an exquisite landscapist and portrait painter, he is a decorative artist, who has contributed work of permanent value in this branch to the art of his country. During his sojourn in Italy he paid special attention to "l'étude de la fresque";

and this he turned to most effective use later in his beautiful decoration, wrought in fifteenth century style, of the roof of the "Chapelle des Macchabes" at Geneva, and in his well-known and masterly fresco-work which adorns with admirable fitness the "Arsenal de Genève." This last



BOOK-COVER DESIGN
(See *Dr. An Studio-Talk*)

BY M. A. NICOLAI



DESIGN FOR A TAPESTRY HANGING
BY M. A. NICOLAI

is a work of capital importance, and that M. de Beaumont wrought in that difficult material with sureness and success time is proving, for these frescoes, the subject of which is essentially national, being a *résumé* of the history of Geneva from its origin down to our day, seem to mellow with time, and to be part of the old building itself, "a variant of its stone-work."

R. M.

DRESDEN. A new election of the officers of the "Kunstgewerbeverein," the Arts and Crafts Society of Dresden, promises to conduct this body into a new path. A less conservative element has obtained the upper hand, and other ideals than the everlast

ing German Renaissance or Rococo will no doubt be honoured. Notable modern art-workers, such as Gross and Schumacher, have been appointed to positions of importance, and when one considers how ready the Government has always shown itself to give the new men a chance of displaying what they can achieve, we are warranted in looking hopefully to the future.

One of these "new men" is M. A. Nicolai, some of whose work is reproduced in this month's *STUDIO*. The characteristic of modern art-workers—versatility—has plainly fallen to his share too. Tapestry hangings and book-cover designs belong to his best work, and are especially pleasing in their colour combinations. Mr. Nicolai is still at work in the studios of the architects, Schilling and Graebner.

H. W. S.

DÜSSELDORF.—The accompanying poster was designed by the clever artist, Mr. Wiegand, to advertise the Industrial and Arts and Crafts Exhibition at Dusseldorf. The exhibition will be dealt with in a future number of *THE STUDIO*.

W. F.

RIO DE JANEIRO. I will devote these notes exclusively to the young Brazilian painter, Elyseo Visconti, who has just returned from Europe, where he spent over five years as a pensioner of the State. The one-man show which he gave soon after



POSTER

BY WIEGAND



"ST. SEBASTIAN"

BY ELYSEO VISCONTI

his arrival here, took by surprise everybody, even those who had watched his career since his first appearance as a clever and promising student and had more or less been kept informed of his movements in Paris.

Elyseo Visconti shows himself in the works he has brought home a highly-talented and prolific artist—a many-sided painter, at ease in any branch of his art, but with unequivocal signs that betray a very strong sympathy for the modern imaginative and decorative school. His technique is fine and sure, as was to be expected from an artist who worked assiduously and earnestly in the studios of some of the best Paris artists.

Elyseo Visconti has also devoted much of his time to the study of applied, or decorative, art in the sense in which it was understood by William Morris, and he was a pupil of the now

famous *École Guérin* and of Grasset, of whom he is a great admirer.

Illustrations of some of his works accompany these short notes, and I hope that their reproduction in the pages of *THE STUDIO* will help to make better known a diligent, talented, and deserving young artist.

C. A. S.

REVIEWS.

Poems by Alfred, Lord Tennyson. With illustrations by W. HOLMAN HUNT, J. E. MILLAIS, and DANTE GABRIEL ROSSETTI. With a preface by JOSEPH PENNELL, and an introduction by W. HOLMAN HUNT. (London: Freemantle & Co.) Price 21s. net.—So much has recently been written in praise of the work of the artists and wood-engravers which appeared in magazines and books chiefly between the years 1860 and 1870, that the present venture may be looked upon as one of peculiar interest. When Moxon's "Tennyson" originally appeared in 1857 it contained numerous woodcuts which, as Mr. Pennell says, "present a curious medley of commonplace and originality." We can readily understand Mr. Holman Hunt's contention that "the book itself was an apple of discord with the public. In trying to please all, the publisher satisfied neither section of book-buyers. The



"GIOVENTÙ"

BY ELYSEO VISCONTI

greater proportion were in favour of the work done by prominent artists of the old school, and their admirers were scandalised by the incorporation of designs by members of the Pre-Raphaelite Brotherhood; while our fewer appreciators would not buy the book in which the preponderance of work was by artists they did not approve."

A reprint of the volume in which only the illustrations by the Brotherhood are retained, and in which every possible justice to the original blocks is rendered by the use of good paper and by excellent workmanship, is in itself a most acceptable performance. The addition of photographic reproductions from some of the original drawings naturally increases the value of the edition; while the prefatory articles by Mr. Pennell, who has made the wood-engraving of the "fifties" and "sixties" an especial study, and by Mr. Holman Hunt, who himself took so prominent a part in the work of that time, add greatly to the interest of the volume. From the preface we gather that this book is the first only of a series of similar reproductions. This will be welcome news to those who prefer good reprints to inferior originals.

Ancient Royal Palaces in and near London. With lithographs by THOMAS R. WAY, and notes compiled by FREDERIC CHAPMAN. (London and New York: John Lane.) 21s. net. To the charming series of drawings of London, by Mr. Way, which have from time to time been reviewed in these columns, is now added one upon the ancient Royal Palaces in and surrounding the great city. Mr. Way laments in his preface that he was unable to obtain permission to draw an interior either of St. James' or Kensington Palace. This refusal was doubtless due to the surliness of some jack-in-office, as it is of common knowledge that the members of the Royal Family are ever ready to support and aid any worthy project relating to the Arts. The buildings illustrated by Mr. Way are the palaces at Eltham, Greenwich, Savoy, Whitehall, Westminster, St. James', Kensington, Kew, Richmond, Hampton, and Windsor; also the Tower of London and Crosby Hall. Not the least valuable portion of the book is the text by Mr. Frederic Chapman. All available sources of information seem to have been most carefully examined by the writer, and he has so condensed his information as to make his notes eminently readable and instructive.

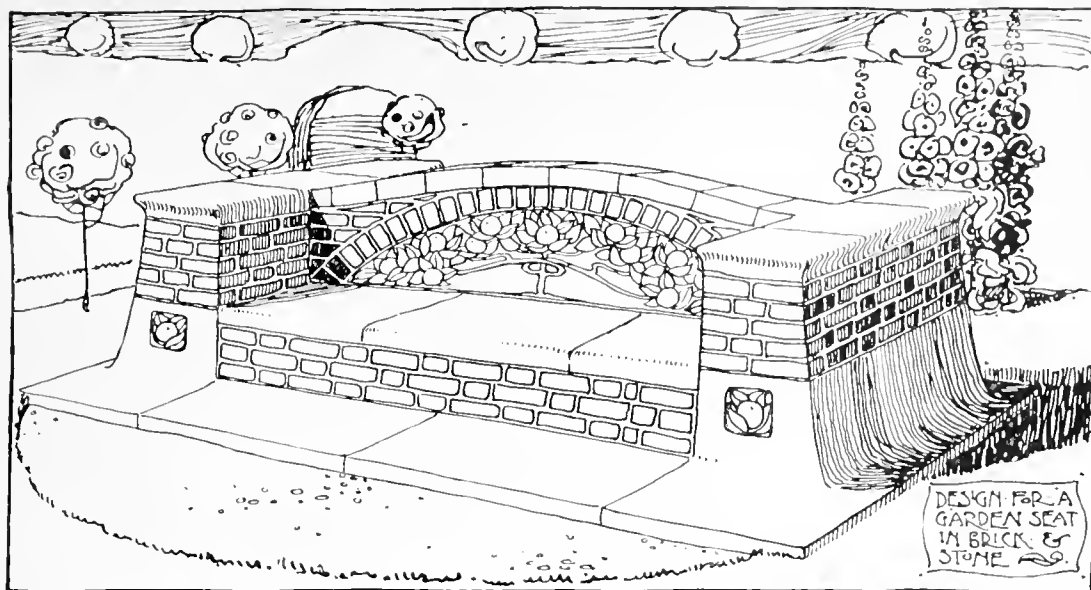
Some Notes on Books and Printing. By CHARLES T. JACOBI. (London: Charles Whittingham & Co.) Price 6s. net. A new and enlarged edition of the

author's "On the Making and Issuing of Books," published last year by Elkin Mathews. No better work than this could be placed in the hands of any one who contemplates writing, printing, or publishing a book. Mr. Jacobi's notes upon manuscript, indexing, types, illustrations, papers, binding, and other cognate subjects are clearly expressed and reliable; for they are written by one who knows thoroughly all sides of his subject.

Dictionary of Architecture and Building. Vol. 3, 1902. By RUSSELL STURGIS, A.M., Ph.D. (London: Macmillan & Co.) Price 25s. net.—The completion of the third volume brings this most useful work to a close. Like its predecessors, it is enriched by numerous illustrations in the text. The separate plates are reproduced principally from excellent photographs, and add greatly to the embellishment and value of the work. The more important articles in the present section are those devoted to the architecture of Persia, Rome, Scotland, Sicily, Spain, Syria, and the United States, extended articles being also given to such technical subjects as roofs, staircases, vaults, and windows, wood and stone. The price at which the dictionary is sold is phenomenally low for a technical work of such importance.

French Art. By W. C. BROWNELL. (London: Archibald Constable & Co.) 21s. net.—Although many admirable works on modern art have recently been published, and the great French masters have been the subjects of various beautifully illustrated monographs, the present volume will probably make itself felt on account of the freshness with which its author deals with the men whom he has selected as typical exponents of classic, romantic, and realistic painting and sculpture. To say anything new about the work of Claude, Lebrun, Géricault, Courbet, Manet, and Monet would have appeared impossible; yet in turning over these pages, the reader lights upon many a pregnant sentence, proving that even these outworn themes may be treated in an original manner. Moreover, when, after passing in review all that has so far been achieved in the recent past, Mr. Brownell proceeds to prophesy for the future, he becomes something more than a mere historian of that which has been achieved—far more than a mere critic of the external, for he reads the inner meaning of the new tendencies, he is in touch with the very spirit of progress. This is shown in his analysis of the elements which have resulted in the masterpieces of Rodin. An interesting and well illustrated volume, it may be regarded as a very complete review of modern French art.

Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. A XXIV)

"CURLEW"



HON. MENTION (COMP. A XXIV)

"CURLEW"

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XXIV.)

DESIGN FOR A GARDEN SEAT.

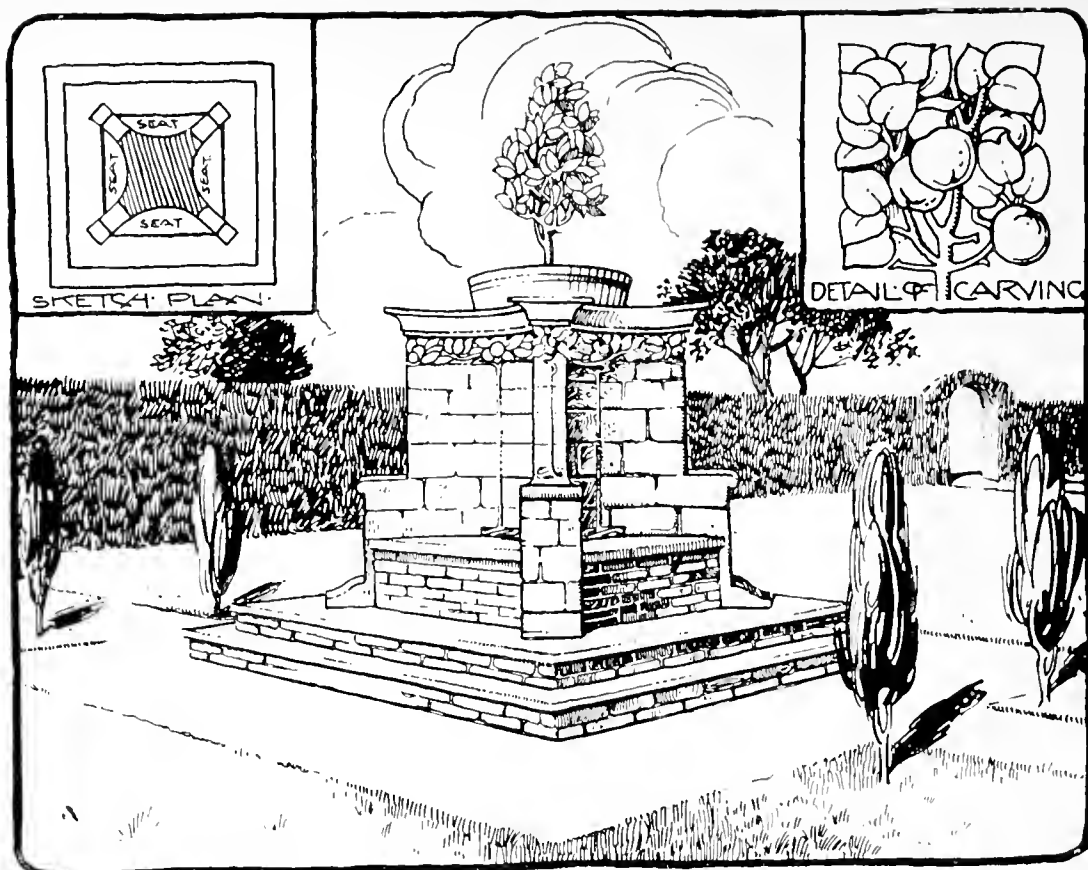
THE FIRST PRIZE (*Three Guineas*) has been

awarded to *Curlew* (L. G. Bird, 3 Minor Canon Row, Rochester).

The SECOND PRIZE (*Two Guineas*) to *Brush* (P. Lancaster, 231 Lord Street, Southport).

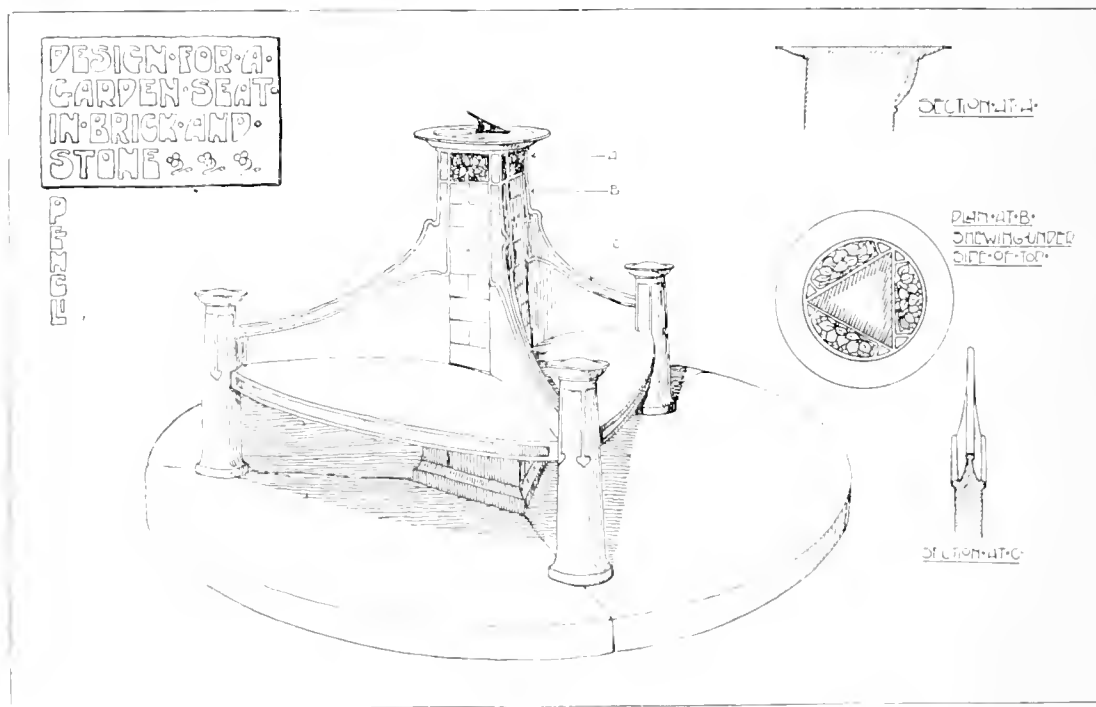
Honourable Mention is given to the following:—

Curlew (L. G. Bird); *Pencil* (B. Ashworth); *Audrey*



SECOND PRIZE (COMP. A XXIV)

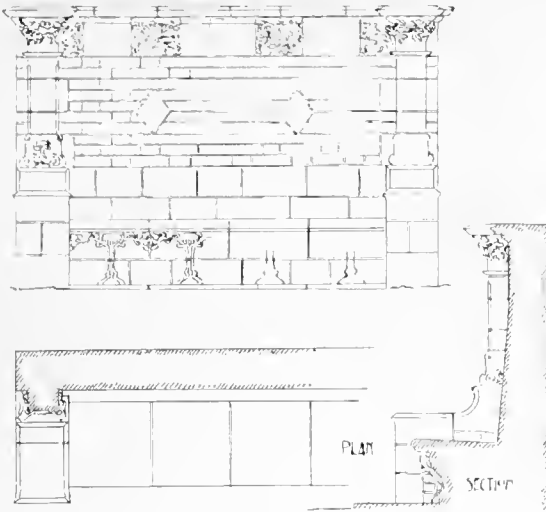
"BRUSH"



HON. MENTION (COMP. A XXIV)

"PENCIL"

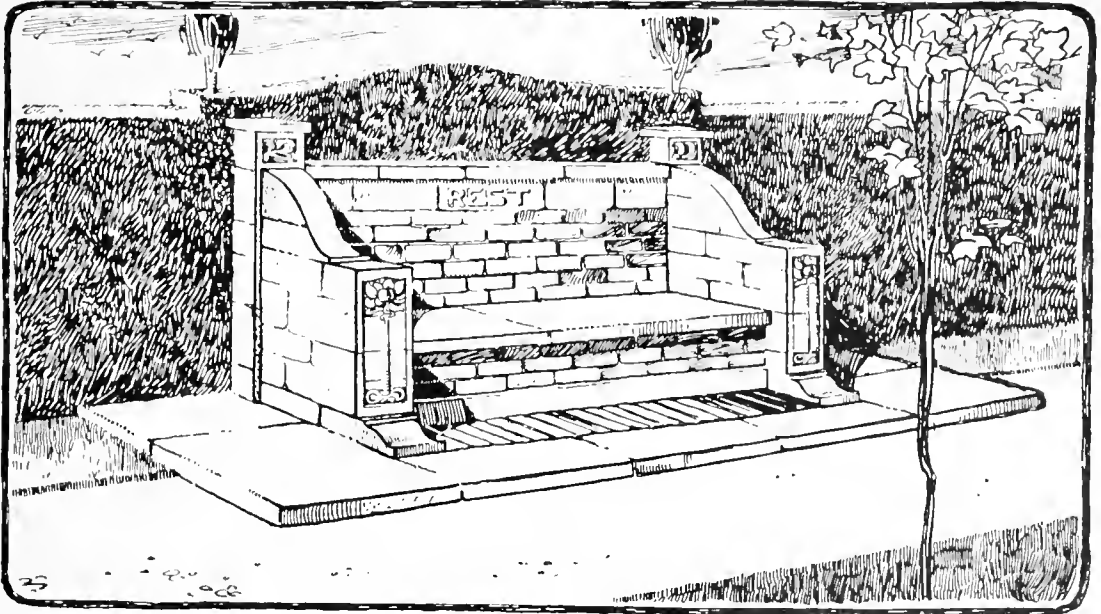
Awards in "The Studio" Prize Competitions



HON. MENTION (COMP. A XXIV)



"AUDREY"



HON. MENTION (COMP. A XXIV)

"BRUSH"

(Francis H. Wilkes); *Brush* (P. Lancaster); *Light* (S. R. Turner); and *Nemo* (E. H. Rouse).

(B XVII.)

DESIGN FOR A DECORATIVE CHAPTER HEADING.

The FIRST PRIZE (*Two Guineas*) has been won by *Pan* (F. H. Ball, 27 Portland Place, Carlisle).

The SECOND PRIZE (*One Guinea*) by *Curlew* (L. G. Bird, 3 Minor Canon Row, Rochester).

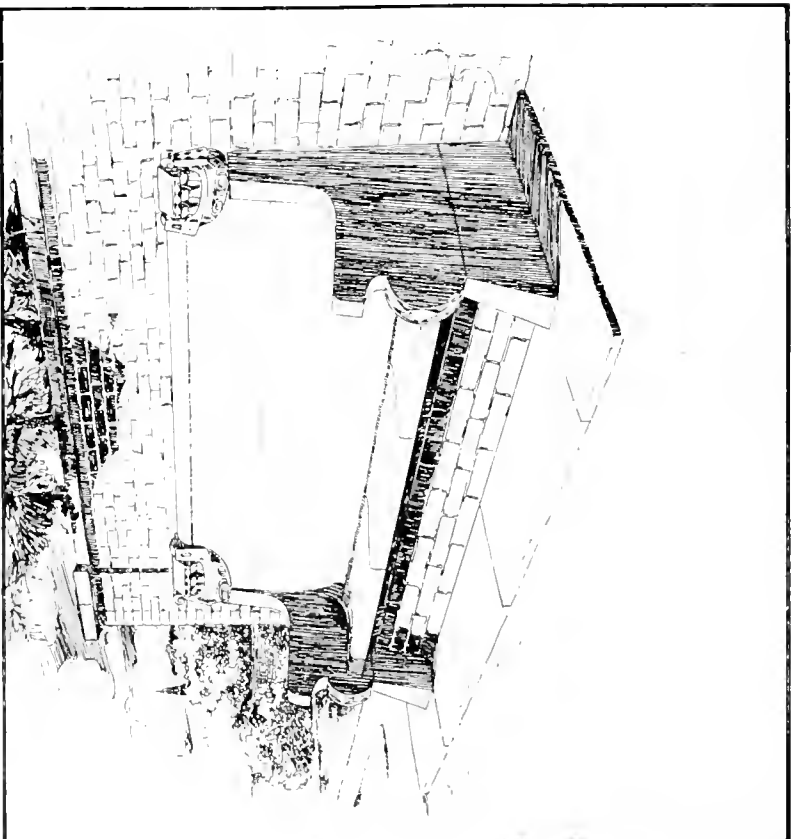
Honourable Mention is given to the following:—

Flying Fish (Lilian Rusbridge); *Gresford* (R. W. Gray); *Isca* (Ethel Larcombe); *Orthodoxy* (Claire Murrell); *Dodo* (Mrs. E. Cater); *Meddows* (A. T. M. Taylor); *Ajrose* (A. Wilson-Shaw); *Possog* (R. P. Gossop); and *Brush* (Percy Lancaster).

(C XVIII.)

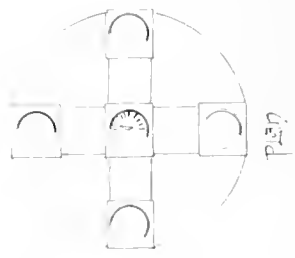
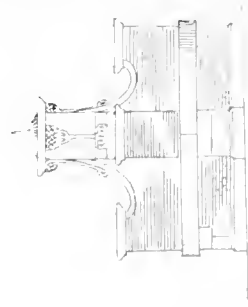
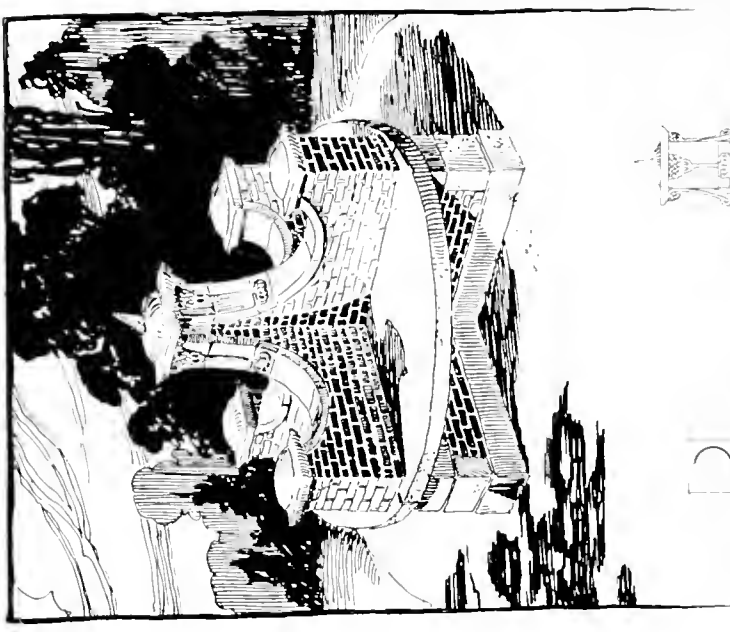
In consequence of the great pressure on our space, the awards in this competition are unavoidably held over till July.

DESIGN FOR A GARDEN SEAT TO BE EXECUTED IN BRICK AND STONE.



HON. MENTION (COMP. A. XIV)

"LIGHT"



DESIGN FOR GARDEN SEAT
IN BRICK AND STONE.

HON. MENTION (COMP. A. XIV)

"NEMO"

Awards in "The Studio" Prize Competitions



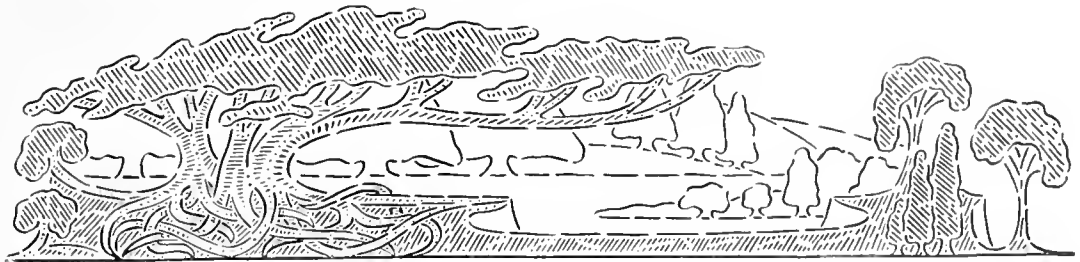
FIRST PRIZE (COMP. B XVII)

"PAN"



HON. MENTION (COMP. B XVII)

"FLYING FISH"



HON. MENTION (COMP. B XVII)

"GRESFORD"



HON. MENTION (COMP. B XVII)

"ISCA"

Awards in "The Studio" Prize Competitions



SECOND PRIZE (COMP. B XVII)

"CURLEW"



HON. MENTION (COMP. B XVII)

"ORTHODOXY"



HON. MENTION (COMP. B XVII)



"BODO"



HON. MENTION (COMP. B XVII)

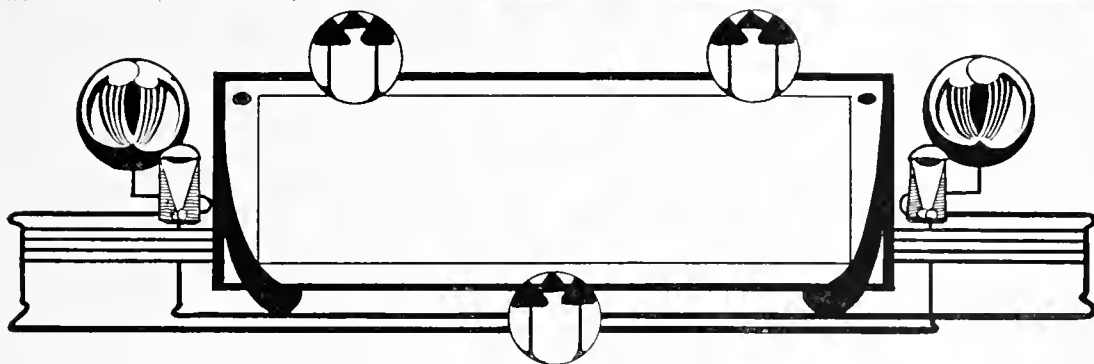
"MEADOWS"

Awards in "The Studio" Prize Competitions



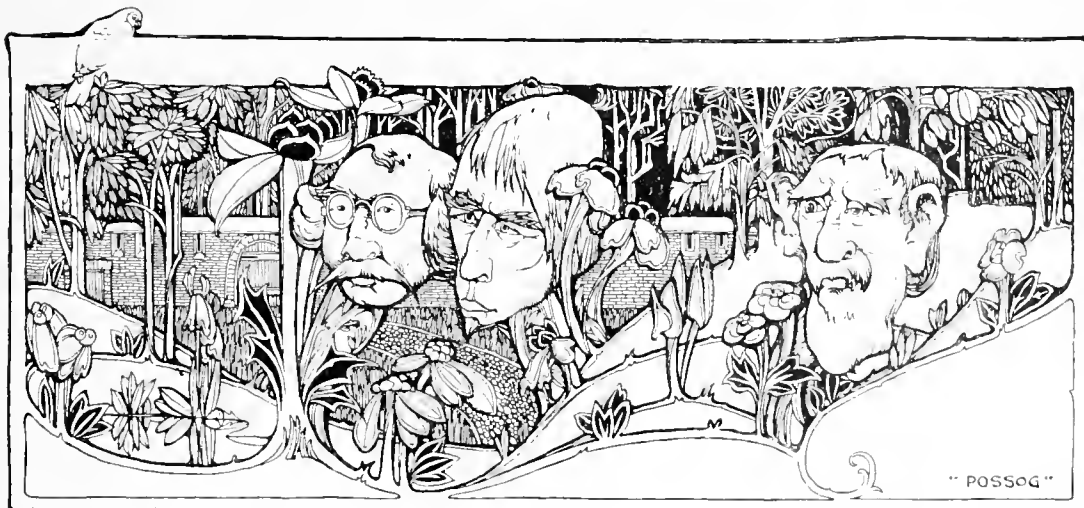
HON. MENTION (COMP. B XVII)

"ISCA"



HON. MENTION (COMP. B XVII)

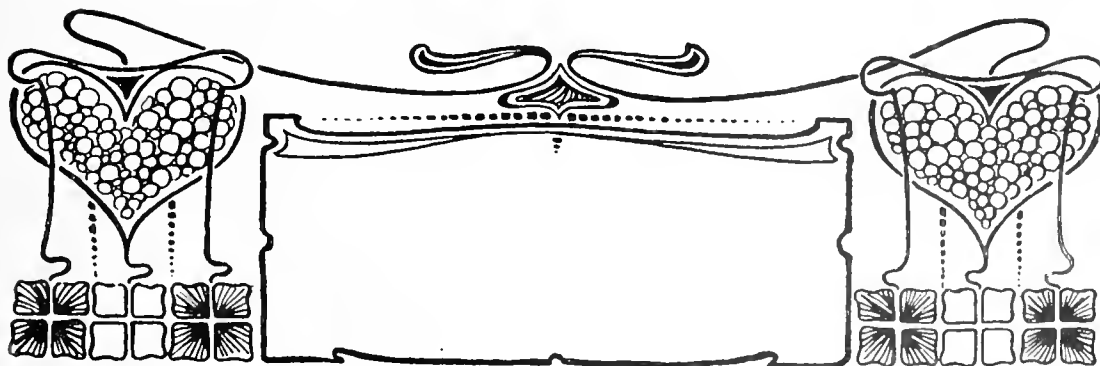
"AJROSE"



HON. MENTION (COMP. B XVII)

"POSSOG"

"POSSOG"



HON. MENTION (COMP. B XVII)

"BRUSH"

THE LAY FIGURE: THE TYRANNY OF EXHIBITIONS.

"SINCE the humour of exhibiting began," said the Reviewer

"We youngsters of the brush have had discomforting Easters," the Landscape Painter broke in, adding: "thanks to the committees of execution known as Hanging Committees."

"Call them dovetailing committees," said the Journalist. "That phrase gives the real scope of their function, and I confess that I have a lively admiration for the example of patience that a good dovetailing committee sets gratuitously, without the least consideration for the men whose works are dovetailed together. At a first glance, no doubt, it seems a useless and a silly thing that a number of well-known artists should fritter away their time on the task of covering immense walls with a pattern-work of miscellaneous pictures chosen more or less at random, at haphazard. You may think that any one might easily waste his time in a less unprofitable way. But then the task in question is extremely difficult, as well as absurd; it requires as much patience and determination as the painting of a masterpiece—that is why it appeals to me. I've seen miles of wall-space so hung with dovetailed pictures that a fly couldn't have edged itself between any two of the frames without discomfort to its breathing apparatus. Flies do breathe, I suppose?"

"You are speaking of English exhibitions," said the Landscape Painter, smiling. "More particularly of the Royal Academy, eh? Outside England you will find plenty of common sense in the arrangement of pictures for a show. With us in England, an exhibition wall is a thing to be venerated—venerated with painted canvases in gold frames. It is not accepted as a background, and discreetly used as such, for the display of a few good things."

"True," cried the Journalist. "And yet, my friend, despite the multitude of superfluous pictures hung, you artists are the first to cry out at the alleged cruelty of the committees of selection. Would not the well of your tears run dry if the Royal Academy accepted fewer luxuries for its walls?"

"Oh!" said the Painter, "that depends. Some fellows, no doubt, when their work is rejected, make asses of themselves, scribbling to the newspapers, and putting on most comically woebegone airs of slighted greatness. But the great majority of the rejected merely swear a bit because their

frames have been damaged in the Academy cellars. And, further, the complaint we have to make against our judges seems a quite reasonable complaint. We say that every would-be exhibitor is encouraged to send in too many things, and that it is impossible for any body of critics to deal justly with the immense number of works submitted."

"That's common sense," said the Reviewer. "The greater the number of works sent in, the greater is the number of inevitable acts of injustice by those who have to be judges: for the eye and the mind are soon tired by the task of dealing critically with the discordant merits of various phases of art. Every committee of selection, when tired, not only refuses work that it would gladly accept at the beginning of a day's work, but is pleased by trivial things quite unworthy of even its jaded attention. This is why the number of works sent in should be limited by stern regulations. No artist should be allowed to submit more than two pictures or statues."

"Excellent theory," said the Critic. "But you must not forget that an exhibition of modern works of art is, in England, a frankly commercial appeal to the general public. Its purpose is to make money, and not to popularise the best art of the day. The British public, too, is not yet dissatisfied with things as they are, for it still flocks to the Royal Academy, and it still gives uncomplainingly a shilling for a catalogue. I cannot believe that, as long as the public is satisfied, the Academy will even so much as consider the necessity of changing the character of its Spring Exhibition."

"Meantime, then, let us cry out!" the Reviewer said, with emphasis. "In matters of progress, it is always the business of the minority to be as active as newly-bottled champagne. The thing to be insisted upon is this: that since pictures are the luxuries of present-day society, no encouragement ought to be offered to painters of commonplace talent. What we need in a representative exhibition of a year's work in painting is the very best produced during the year. Now, at the present time, this very best has a poor chance of winning all the success due to it. Some of it, being offensive to a tired committee of selection, is sent to the cellars, and that which is hung, dovetailed on wall, is too often harmed by its neighbours. Forced to keep bad company, it loses reputation. It seems to me that few good artists would exhibit in England were it not for their need of finding fresh markets for their work."

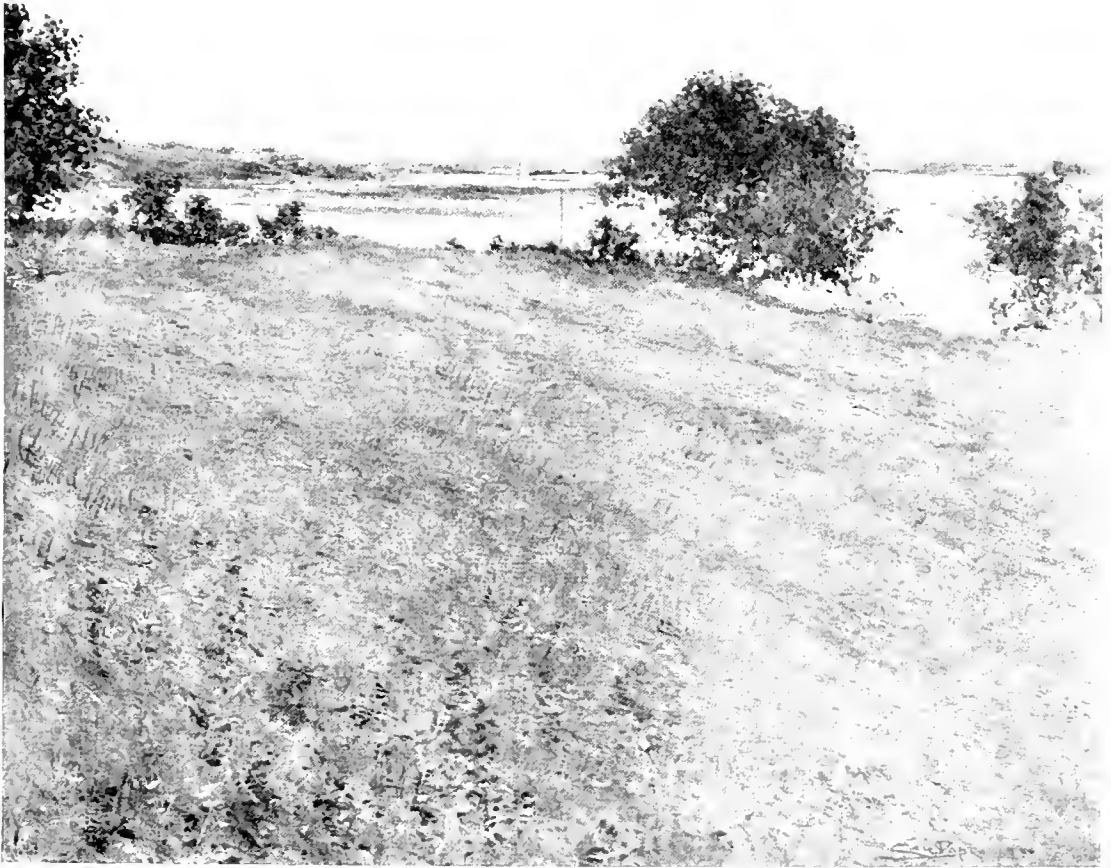
THE LAY FIGURE.



AN AMERICAN PAINTER :
ERIC PAPE. BY REGINA
ARMSTRONG.

A CERTAIN nervous susceptibility and a facile activity are perhaps the qualities which imbue Mr. Eric Pape with so many expressions of his art. Most artists come to be known by the character of work which is either a matter of inclination to them, or the easier or more characteristic expression. Very often it is the territory of their limitation, and within its boundaries successes may bud and blossom, but outside the result is sterile and arid. Mr. Pape has set for himself no limitation, no place apart on the map of art; he has gone his way in his short career, covering a great deal of ground. It is true, and has apparently found all regions responsive, and nothing quite alien to his touch. His first recognition came through *genre* work, and at the same time, in peculiar contrast, through some deeply philosophic paintings. Since then he has made an independent career as an illustrator, and

has kept pace with landscape painting and work in which character sounds the keynote. These works of his, then, it would seem, are the variant of a nervous sensitiveness which is apparent throughout. In going over the record of his drawings, studies, and paintings, one seems to see in them climatic conditions and typical influences. Bigness, the essential bigness of what is typical and when it comes to Nature, cosmic in its comprehensiveness—is the idea that seems dominant. After that one gets successively the impressions of poetic perception and a certain barbaric splendour and incisiveness of attack—a luxuriance of conception with a desire to put it forth in intensity and succinctness. Mr. Pape was born in California, where the bigness of Nature might have a great deal to do with the temperament of an artist and the restless ambition of the conscious individual. For it must be known that no child possessed of any extraordinary talent is allowed to blush unseen in the United States, where precocity is not uncommon, and youngsters are brought up quite as



"GREY DAY OFF WHEELER'S POINT"

XXVI. No. 112.—JULY, 1902.

BY ERIC PAPE

Eric Pape

one with the mature members of the family. If his parents do not satisfy their pride in what is known as "showing off" his accomplishments, then his teacher or his friends see to it that his light is not hidden under a bushel. So at eight years of age Eric Pape was called upon by his teacher at the public school he attended to decorate the blackboards with drawings for exhibition days. Even at that age he was studying music with the hope of becoming a violin virtuoso, and his talent in both arts had become such when he had attained the age of sixteen that he had to decide between the two careers which they promised him. He himself, against the wishes of his family, determined upon an art vocation, and went to Paris to study in the atelier of Julian. The transition from the California home to the student life of Paris did not lessen his conscious energy; for in entering the École des Beaux Arts, to which he was admitted shortly after reaching Paris, his examination drawing was marked number three, his competitors on that occasion numbering several hundred. During the course of his study in Paris Mr. Pape came under the tuition of MM. Boulanger, Lefebvre, Benjamin

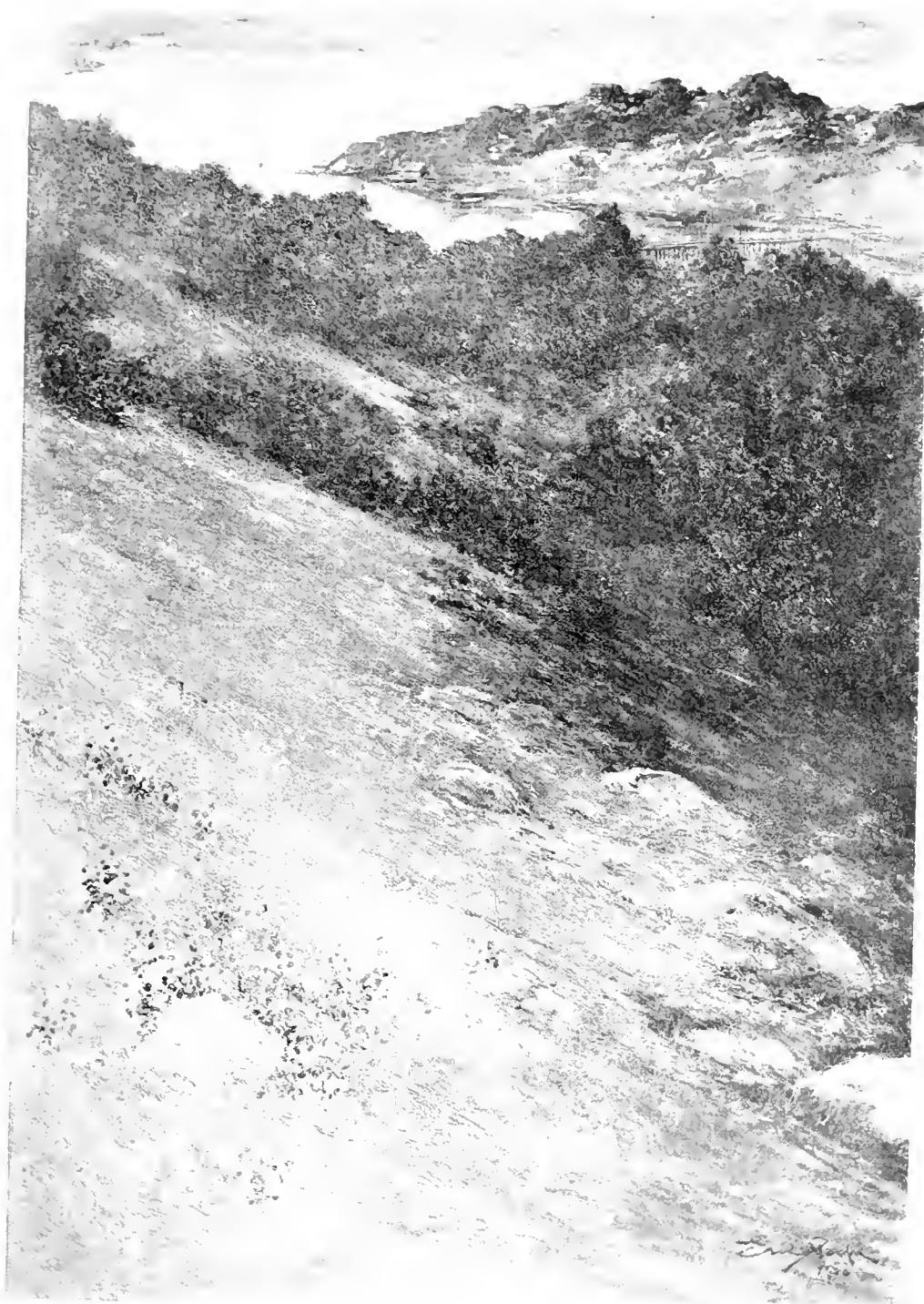
Constant, Doucet, Blanc, Delance, Gérôme, Delaunay, and Jean Paul Laurens. Whatever influence these masters contributed to the method of the young artist became merged, however, in the eclecticism which resulted in his own individuality. He had an instinct for expression, and his first bow to the public occurred when his picture, *The Spinner of Zeeven*, was admitted to the Salon du Champ de Mars in 1890, when he was but nineteen years of age. This picture was the result of a sojourn in a picturesque district of Northern Germany, where Mr. Pape lived among the peasant-folk, accompanying them to their work in the fields, attending their social gatherings and constantly sketching the people in their quaint costumes, and studying the landscape of the country. The year following he had three pictures at the same Salon.

During the five years which Mr. Pape spent abroad at that time, he seems to have zealously sought the panorama of life in order to absorb all the impressions it could offer. He spent two years in Egypt, making any number of sketches and paintings, which he sold to the English visitors. His studio in Cairo was the one which had just



"A HOT SUMMER DAY"

BY ERIC PAPE



"EARLY MORNING, ANNISQUAM, A NEW
ENGLAND FISHING VILLAGE." FROM
THE PAINTING IN OIL COLOURS BY
ERIC PAPE

been vacated by Mr. John S. Sargent, and its location, being in the garden of an Oriental collector, offered many opportunities in the way of Oriental furniture, rugs, jewels, and the like which an artist could use as accessories and take delight in for colour and form.

Mr. Pape also travelled extensively in Egypt, at one time taking a trip under the escort of a native Arab, each traveller being mounted upon a camel, and at night sleeping upon the sand with the saddle as a pillow. Nine months were passed at the Pyramids, directly under the gaze of the Sphinx, and his love of adventure caused him to pass one night upon the top of the pyramid of Gizeh. One of his successful paintings, *The Sphinx by Moonlight*, was painted with no other light than that of the moon upon his canvas and palette. Every spectacle which could add to his scenic resources he lost no occasion of witnessing, and many bits of architectural beauty and natural aspect he has preserved in some sketch or study. These were assiduously collected for future use, and the record of them is seen in the ornate resources which he brings to bear upon his different subjects. But the most tangible result of his study in Egypt was the large canvas, *The Two Great*

Eras, in which he has introduced the Flight into Egypt as against the background of the crumbled old Egyptian divinity, lighting up the little group of the Holy Family by a fire the wayfarers have kindled at the base of the pyramid. The picture gives admirably the idea which Mr. Pape found in the lines of Isaiah: "The people that walked in darkness have seen a great light. They that dwell in the land of the shadow of death, upon them hath the light shined."

One hesitates to enumerate the work which has identified Mr. Pape, for it runs into a prodigious inventory, but through its many phases of character one gets the different notes that various scenes have contributed. In the illustrations he has executed for books and periodicals, those which he did for *The Fair God*, published by Houghton, Mifflin & Co., stand out as quite distinctive from his other work. For the purposes of this undertaking he went to Mexico and made diligent researches in Aztec treasures, and in the little addenda, such as head- and tail-pieces, initial letters and marginal embellishments, he has transcribed a pictorial museum of the manners, costumes, and lore of the peoples of that period. At the Pan-American Exposition he exhibited.



"THE DYING DAY"



"A BREEZY MORNING"

BY ERIC PAPE

by invitation, some ninety-five illustrations of this character in the Palace of Ethnology and Archæology. It is in this character of work that Mr. Pape seems to be at his happiest. It was said that the soul of Keats was Greek, and in the same sense there is something very appreciative of the sumptuously Oriental and barbaric in Mr. Pape's sensibility of art. He revels in the splendour of beauty, in the brilliantly picturesque, and in the stir and drama of primitive passions. He has been attracted to the study of ancient peoples and typical architecture in perhaps an involuntary manner through his chance travels; and in the same way the romantic, the archaic and Oriental pageantry and splendour have drawn from him characteristic interpretation. In them are a flexibility and go that seem inevitable.

This opulence of fancy and boldness of line abound in most of his work, and they represent the impressions of a cosmopolitan observation as seen by conscious youth. Possessing brilliant gifts, he has shown the energy and adaptability which characterise a product of our Western civilisation to make the most of his endowments, an energy that is at once the despair and the admiration of the European artists. While his

industry has accomplished much for his development, there was at the back of it a nature rich in possibilities and temperamental qualities that were his by heritage, and which no amount of industry could create. The amount that he has done has much of the vivacity and the exuberance of youthful ambition, but the momentum of endeavour and love of art have been gained so early in life that his already substantial achievements seem but a preparation for the equipment of a large—a very large position. The assiduity of his student days continues as he progresses in his profession, and the hours spent in the class-room as a teacher in the art-school under his direction still leave him time for work that in itself would be the limit of most artists. His capacity and facility for work may be estimated when it is stated that in the space of ten months he made the entire number of illustrations for *The Fair God* over three hundred in all, and executed a large number of illustrations for shorter stories in the magazines, besides teaching a class in an art-school!

The landscape work of Mr. Pape, from which branch of his art most of the illustrations for this article are drawn, seems more opposite in

its appeal. It is wholly direct in its sincerity and unconscious as well: shorn of the trappings of adornment, almost *naïve* in its simplicity and tender poverty of detail. The only trace of the earlier period is the cosmic note, the little something that only reveals itself enough to say, I am a bit of the Universe, a fragment of the earth. This quality trembled through his Egyptian landscapes, and made the charm of the *Two Great Eras*. It is the something that Millet grasped so completely as to hold it as distinctively his own, and for the first time put upon canvas the kinship of man and nature, making of man in wide perspective a brother of the soil. The very bareness of these landscapes of Mr. Pape constitute their most alluring claim to merit, and seem to show the intrinsic quality of his power. The little fishing village of *Annisquam*, holding to the rugged hill-side and jutting out to meet the arm of the sea, lies in his composition of it just as the traveller would remember it as he approached from the mainland, leaving its prettier story to the entrance by water. In the same wise are we given *Grey Day off Wheeler's Point*, *A Breezy Morning*, *The Dying Day*, and sky and cloud effects in many little bits of the meadows and hills of the New England neighbourhood where the summer colony of artists and literary personages find diversion and theme in the fisherfolk inhabitants. The artist who transcribes the simple scenes of a locality such as this gives to the world a charming pastoral, and makes of his gift a complete thing. Mr. Pape has done nothing better than his landscape work. There is more finish to his decorative pieces, more exotic loveliness in his Aztec illustrations, which are of the nature of pictures; more thought and effort in his Egyptian compositions, and withal more pretentious and conscious aim in his various character and story-telling interpretations; but the arresting quality of human appeal seems inevitable in the scenes where Nature has furnished him but a transient mood, and he has captured it with no other thought than the passing grace of the moment and to portray it in its own presentation of scene.

I would like to say that Mr. Pape sees some things with his head and some with his heart, but it is an ungrateful task to say what any artist alone must know of himself and his art. However, some of his work affects the heart, and some wrests, an unwilling admiration from purely critical recognition. A painting entitled *Cerise and Grey*, showing a lady, seated in a modish gown in a garden, is handled with fine regard to values; and the

foliage, with its light percolating as through a green sieve, has technique and to spare. It is quite certain that the lady lives in the East of the United States, and that she probably goes to Europe and to afternoon teas; but of the picture there is to remember only the effect of the light as it falls through the branches, and in conscious sapience to designate it as a *tour de force*—and that is all. But beside this picture place *Aahibicha*, a little Egyptian Fellah maiden, with her strange physiognomy made into a type of her race, as a shadow thrown a long distance. The indication of severely handled architecture forming the background, the direct profile of face and body, the delicate modelling of childish contours—and beyond this bare detail of human life one sees vistas of deserts and temples, of vastness and antiquity, and the emotions of centuries. So in a study in pastel, *The Flute Player*, the long lines and the simple and graceful treatment make its incidental transcription one of felicitous assurance. With all regard for his other work, I like most these little things of Mr. Pape's that were evidently made off guard, as it were, with the artist's delight in the momentary mood or vision, and with the unconscious appeal of the art-lover who joys in his work, with no care or preparation for the finished picture.

REGINA ARMSTRONG.

THE Municipal Museum at Aix-la-Chapelle, after having been moved to another building, was recently re-opened to the public. There are thirty-four show-rooms, containing the gallery of ancient paintings founded by Barthold Suermondt; sculptures, mostly figures in wood of the fourteenth and fifteenth centuries; a collection of copper-plate engravings, combined with library, old works of art and applied art, chiefly from Aix-la-Chapelle and environs, local antiquities and excavations; also a varying exhibition of modern art. The Director, Dr. A. Kisa, has arranged the collections as far as possible after the historical principle. For the opening exhibition numerous paintings and sketches by Alfred Rethel, a native of Aix-la-Chapelle, as well as ancient works of art in private possession, were lent to the Museum. Works of modern art on view are most carefully selected. Besides artists born or living at Aix-la-Chapelle, as Oeder, Eugen Kampf, Carl Krauss, Brend'amour, P. Bucken, the painter-artists Christiansen, A. Zaff, E. Oppler, F. Tadama, and the sculptors Hugo Lederer, W. Schmarje, and R. Bosselt, are well represented. The works of decorative art,



Turin Exhibition

distributed among the paintings and sculptures, are—carpets, by Eckmann and Leistikow: silks, by Eckmann, Van der Velde and others: weavings, from Scherrkeck; metal-work, by R. Bosselt, Eckmann, Hiede, and Thallmayr of Munich, by Steenaerts and Witte of Aix-la-Chapelle; pottery, by Länger, R. v. Heyder, C. Massier, de Feure; china, from the Berlin and Copenhagen manufactories; leather-work, by Collin, Otto Weitz, Attenkofer, and Tonnar: furniture, by Th. Cossman; and fireplaces, by Houben.

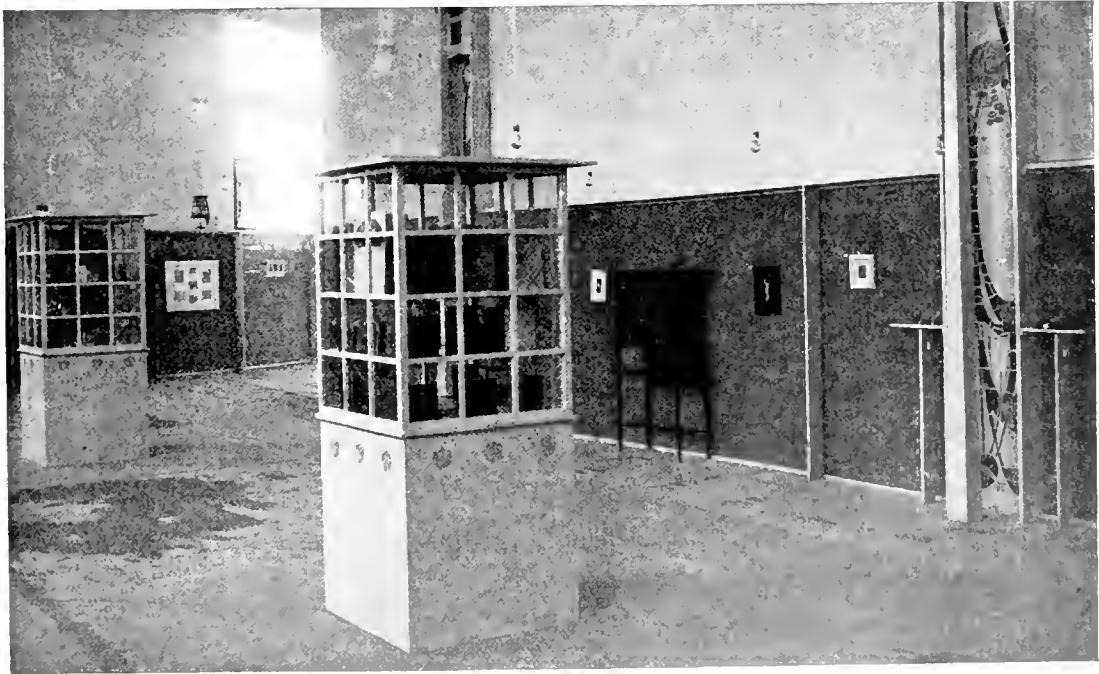
THE INTERNATIONAL EXHIBITION OF MODERN DECORATIVE ART AT TURIN.—THE SCOTTISH SECTION.

MADAME DE STAËL describes architecture as frozen music, and the simile will bear a further extension. To hang an exhibition properly is to create one of those songs which, though unheard, may be sweeter than those heard. To use material rightly, to scheme the rooms to a definite idea, to have their proportions and spacings and colours complete in themselves, and yet ready to bear the added burden which their use entails, is to create a harmony which appeals to that inner sense where fitness for purpose and beauty in production unite to form that quality we call art.

It is true there still exists the tradition that all that is wanted for an Exhibition are spaces and material, or, to be more definite, walls and pictures, and the more of the latter the better! One of the most popular picture shows in England appears to be hung on this principle. The base of the structure on each wall is official, the superstructure is carpentry and a judicious use of the foot rule.

Whether art gains or not by the result is not a matter of dubiety, and another row added to the already sky-reaching top line may mean a further accession of shillings at the turnstile. And the public likes pictures, and plenty of them. But imagine the feelings of the great majority of picture-gallery visitors, were their shillings demanded and they were shown into that room in the "Secession," now open in Vienna, where, in a gallery spaced and decorated for the purpose, sits solitary and alone the statue of *Beethoven*, by Klinger! Better for them the theatrical opportunities of Bond Street, where the dealers only ruin the right idea by their inability to carry it out. But their instincts are not at fault. For no exhibition of works of art can be a success which treats walls as spaces to be covered up, and in which there is no attempt to realise the condition that art means the setting as much as the work.

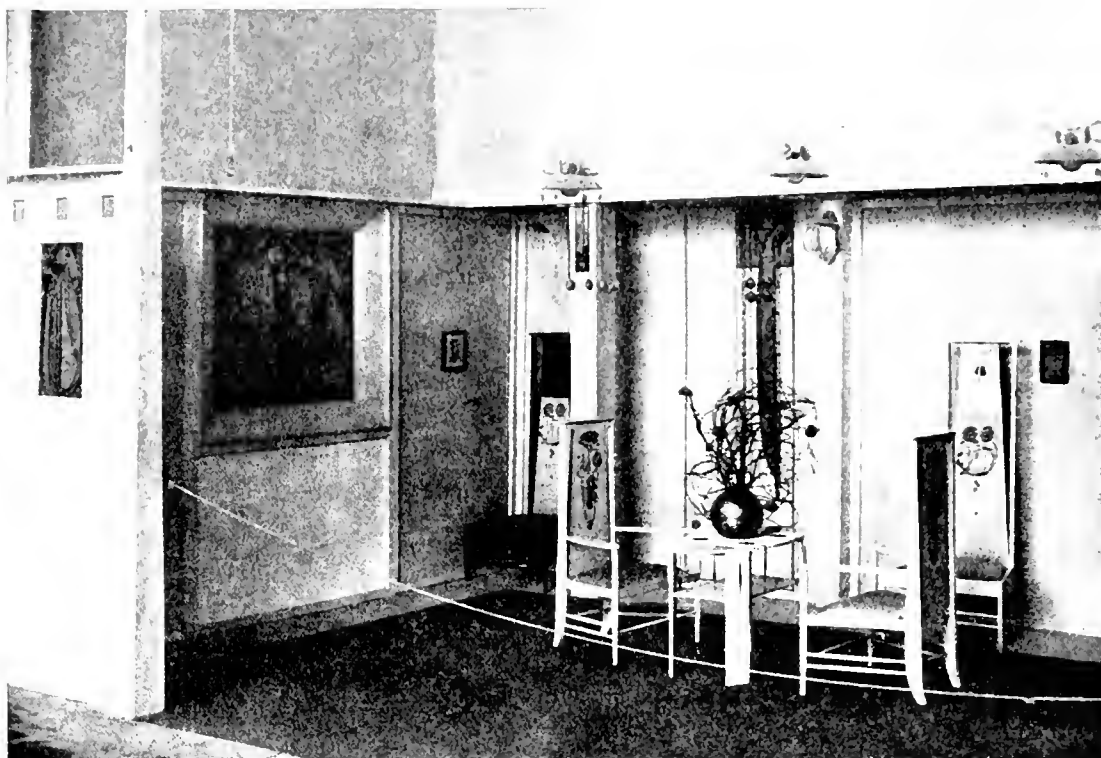
The only time when Londoners were told what



VIEW OF ROOM CONTAINING THE GENERAL SCOTTISH EXHIBITS

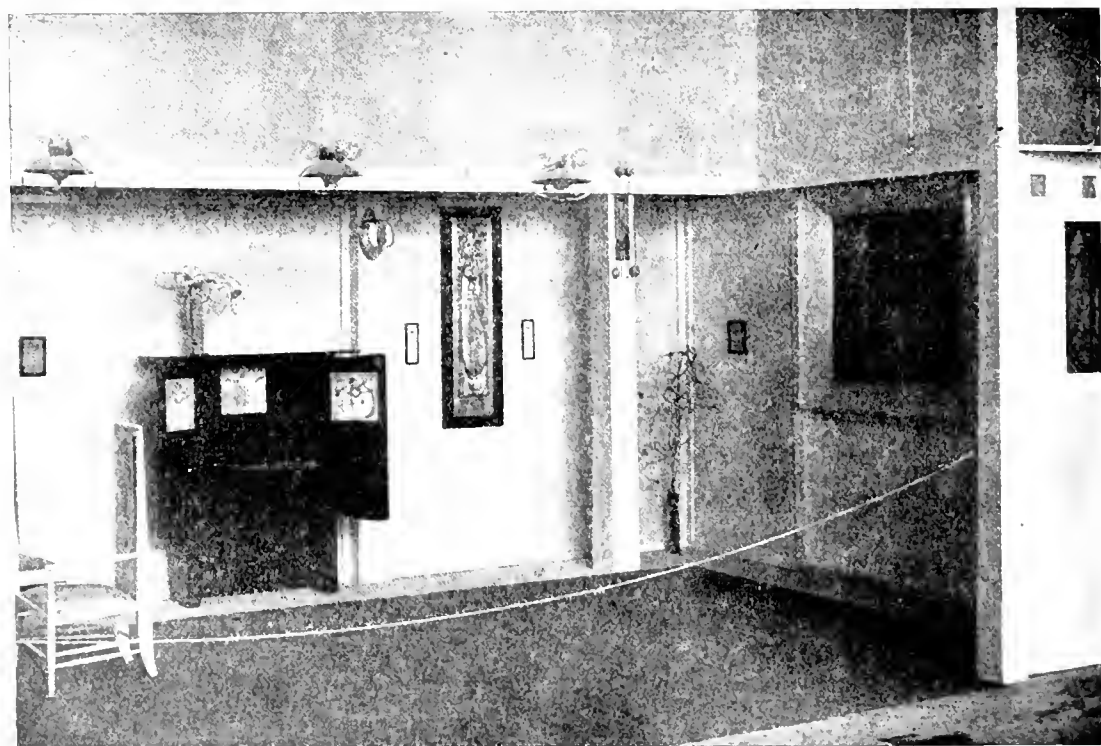
DESIGNED BY CHARLES E. MACKINTOSH

Turin Exhibition



PORTION OF "THE ROSE BOUDOIR"

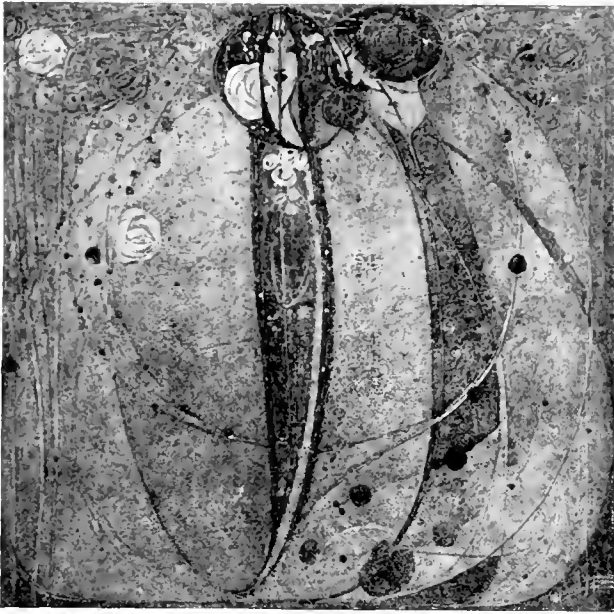
BY CHARLES R. MACKINTOSH AND MARGARET M. MACKINTOSH



PORTION OF "THE ROSE BOUDOIR"

BY CHARLES R. MACKINTOSH AND MARGARET M. MACKINTOSH

Turin Exhibition



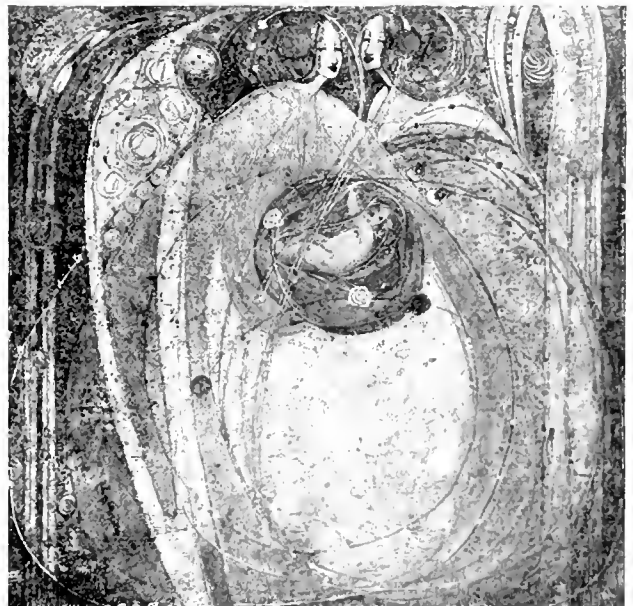
PANEL IN COLOURED PLASTER
FOR "THE ROSE BOUDOIR" BY MARGARET M. MACKINTOSH
(By permission of Fritz Warndorfer, Esq.)

an exhibition of works of art should be, was when Mr. Whistler permitted the British public to see his little one-man shows in Bond Street, or when, as President, he engineered the decoration of the rooms of the R.B.A. in Suffolk Street. The secret of Mr. Whistler's successes was that as an artist he conceived his scheme in the quiet of his own studio, and worked it out as sincerely as he ever did one of his pictures. Artist and architect were one, and nothing was left to chance or accident.

And in the Turin International Exhibition, opened by the King of Italy on May 10th last, the idea that a composition can be made a thousand miles away from the building that is to contain it as an exhibition, occurred to more than one body of artists. Germany, notably, came with a distinct scheme, but it was a scheme whose units were not cohesive. It contains as many ideas as there are States in the German Empire, due, however, not to any lack of artistic desire to confederate, but to a want of virtue in the human nature of the case. Belgium also appears with a *motif*, but it is the agglomeration of the work of several brains, and accordingly there is the

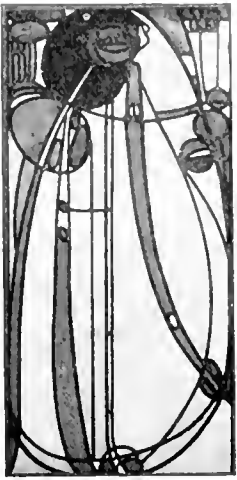
absence of a central thought running from end to end. If a piece of work is to be done well, give its control into the hands of one man. This is an axiom that applies to other than affairs artistic. And it is upon this principle that the design and decoration of that part of the Turin Exhibition called the Scottish Section has been worked. The delegate for Scotland, appointed by the Turin Committee, is Mr. F. H. Newbery of the Glasgow School of Art, and the architect is Mr. Charles R. Mackintosh of Glasgow. Mr. Mackintosh has had some experience in work of this nature, notably the design and decoration of the room which, two years ago, Mr. Mackintosh and Margaret Macdonald Mackintosh were invited by the artists of the Vienna Secession to deal with. And the experience gained there has been turned to account in Turin. Large, lofty, and barn-like galleries, designed and carried out by the architect of the Exhibition, Signor D'Arconco, entirely on the lines

of the ordinary picture saloon, with windows whose light glared into every corner, have been ordered into a sequence of studied and inter-dependent proportions; and the veiled daylight



PANEL IN COLOURED PLASTER
FOR "THE ROSE BOUDOIR" BY MARGARET M. MACKINTOSH
(By permission of Fritz Warndorfer, Esq.)

Turin Exhibition



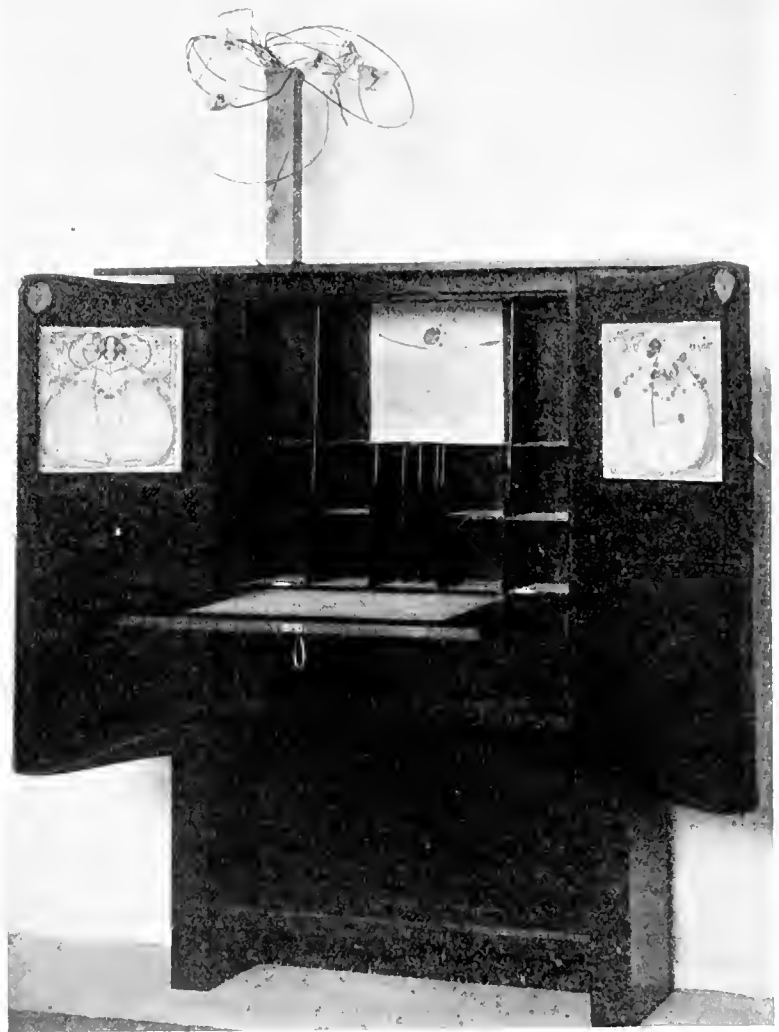
LEADED GLASS WINDOW
BY C. R. MACKINTOSH

work is one that adds solidly to the already rapidly-growing reputation of Mr. Mackintosh. The photographs which accompany this article explain the treatment adopted, but something remains to be said as to ends and aims. From the first, the architect decided that the rooms without any exhibits should be in themselves and for themselves matter for exhibition. Containing nothing, they yet should be material for study, and the exhibits should be added enrichments, and should by treatment fall into the general scheme. The spectator on entering was to be struck by the fact that here was something novel and complete in its general *ensemble*, and was to be insensibly led on to examine in detail the work of its parts and the matter exposed for exhibition. And as the photographs cannot give the colour scheme, here is an indication of it. The section consists of three

looks into rooms whose simple tones and harmonies afford a welcome relief to an eye tired with the glare of an Italian sun.

Rarely has such unpromising material been more happily or successfully dealt with, and it is not a matter of wonder that the section is receiving much interested attention, nor that the verdict passed upon the

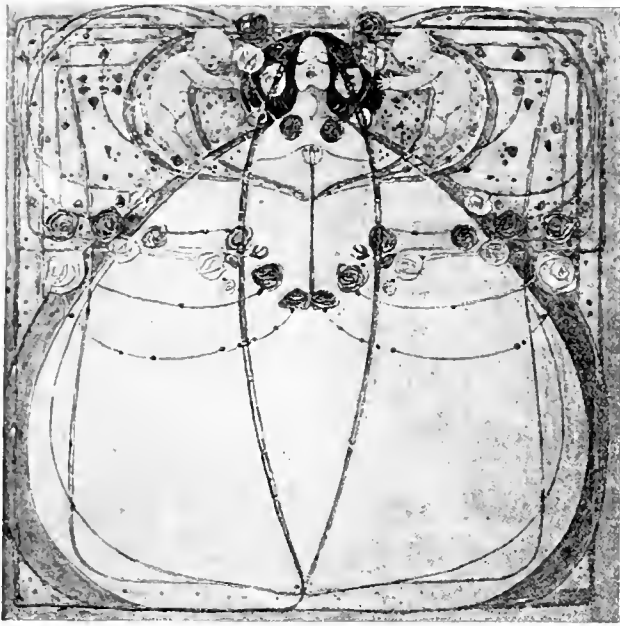
rooms leading the one into the other, and lighted entirely from the sides by large windows, whose sills are eight feet from the ground. This gives an unbroken wall space for hanging. The first room is white, silver, and rose; the second toned white and grey gold, enlivened on one wall by a frieze of pink and green; while the other and largest room is golden purple and white. All wall spaces above the window-sill line, and all ceilings, have been whitewashed and the woodwork throughout painted white. A feeling of quiet repose, of coolness and of freshness, pervades the rooms; and in the work there is a reserve which recalls the temperament of the nation to which the architect belongs. A happy feature is the treatment of the electric



WRITING DESK
BY CHARLES R. MACKINTOSH
SILVER PANEL IN CENTRE AND COLOURED GESSO PANEL IN DOORS BY MARGARET
M. MACKINTOSH

(By 7-1905, in of Brit. Windsor, Eng.)

Turin Exhibition



PANEL IN COLOURED GESSO
FOR A WRITING DESK

BY MARGARET M. MACKINTOSH

fittings. No artificial light is to be allowed in the section, but the lamps are there. Pendent from the tops of the tall mast-like poles, or hanging from the ceiling, each on its cord of flexible wire, they give the effect of falling streams as of a white rain, while the little lamps, hanging bare and without reflectors, look like drops of water. And the contents of the rooms are, on the whole, as worthy of attention as are the rooms that contain them, though there is a distinct falling off in some of the exhibits shown in the general section. Scotland, however, is a small country, and art life asserts itself only in the large cities: and as one of these, the capital, is conspicuous by its absence, the burden falls upon the shoulders of the art workers of Glasgow. The first room on entering is occupied with the work of the architect and of his wife, Margaret Macdonald Mackintosh. Short screens, projecting into the room at right angles to the walls, indicate a division into two parts, and one of these parts has been treated as, and is called, "A Rose Boudoir." Framed into the wall at each end are two panels painted in gesso by Margaret Mackintosh. Their colour schemes are of pearly light-

ness, pale rose, pink, green, and blue. The subjects are decorative treatments of the figure, the forms being marked, and the surfaces led over into slight lines of coloured gesso, and broken by spots of colour. Set out on the floor are various articles of furniture, notably a black wood writing cabinet by Charles R. Mackintosh, with panels of painted gesso and of silver by Margaret Macdonald Mackintosh; chairs and a table of white wood inlaid with ivory, and a chair in black and purple. A needlework panel by Margaret Macdonald Mackintosh (lent by Herr Emil Blumentfelt, of Berlin) hangs on the long wall; and this is balanced by a silver repoussé panel, also by the same artist, loaned by Miss Cranston, whose tea-rooms, designed by Mr. Mackintosh, are reckoned by some of the pilgrims to Glasgow as one of the sights of the city. Running the whole length of the boudoir is a row of silvered electric lamps, ornamented with pendants of framed pot metal, and

this note is echoed elsewhere on the walls of the room by lights of a bowl-shaped form, similarly decorated.

The other part of the room serves by its simple treatment as a foil to the boudoir. A few drawings



PANEL IN COLOURED GESSO
FOR A WRITING DESK

BY MARGARET M. MACKINTOSH

Turin Exhibition

well placed, and two or three sheets from a book dealing with Mr. Mackintosh's work (one of a series on "The Masters of Interior Decoration," by Koch, of Darmstadt), comprise the exhibits in this hall. This first room is the "*clou*" of the Scottish Section, and it is an epitome of the work of an architect and of an art-worker, labouring together as co-partners in the same scheme, and to whom the "House Beautiful" is an edifice built and adorned by the one handiwork, and standing as an expression of thought in art. The second room has been treated in much the same manner as the first, already described; that is, separated into two parts by structures which mark without dividing. The more important half contains the joint work of J. Herbert McNair and Frances McNair. Though partaking of the same character



ARM CHAIR IN WHITE ENAMELLED
WOOD WITH SEAT OF ROSE SILK

BY CHARLES
R. MACKINTOSH



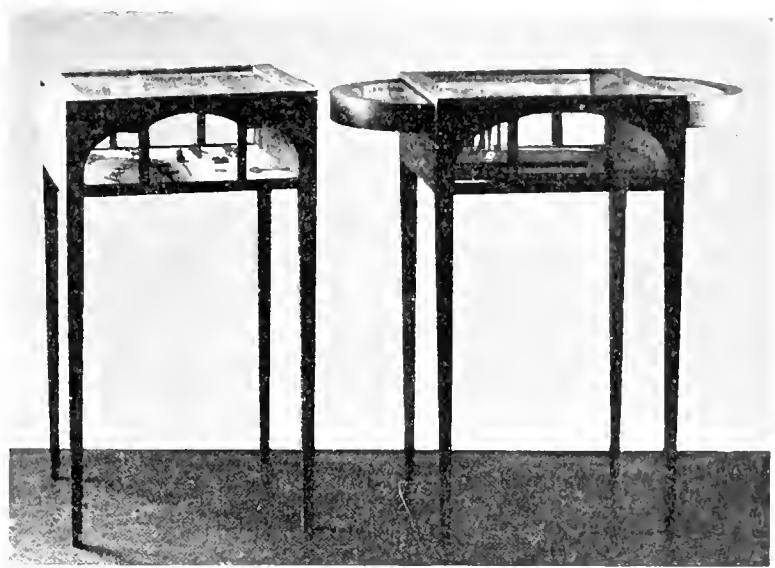
CHAIR IN BLACK WOOD
UPHOLSTERED IN PURPLE SILK

BY CHARLES
R. MACKINTOSH

as the work of the Mackintoshes, there is yet in everything a personal note, which distinguishes it from theirs and other novelties and differing treatments of the same theme, create new interests, and arouse fresh attention. The McNairs' room is a writing chamber. The floor is covered in part with a felt carpet, having a border of applique roses in a scheme of pink and black, and filling the other part is a baby's crawling-rug on which the young mind creeps through art to a quaint knowledge of Natural History. Upon these textiles are placed pieces of furniture almost entirely of black wood. A settle with glazed and curtained sides invites to rest, and the luxury is enhanced by a cushion embroidered with a charming treatment of little birds in

Turin Exhibition

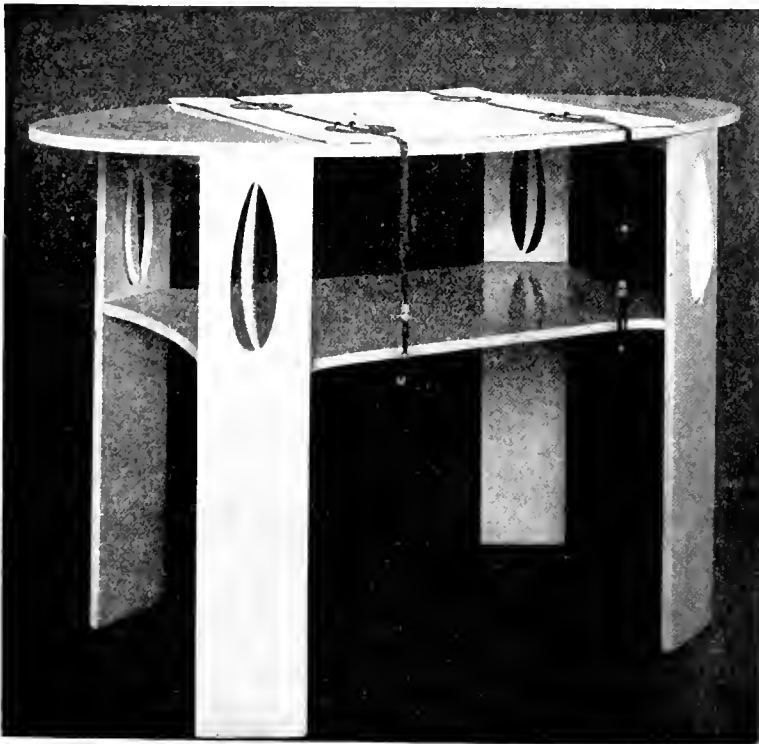
nests. The dainty craft of these fittings proclaim the woman's hand, while the sturdy structure of the chair itself attests to the work of the man. A revolving bookcase, showing how treatment can make an artistic possession out of a commercial need; and a writing cabinet with chair to match, and a table and chairs *ensuite* complete the furnishings of the floor. On the walls are panels, two painted and two in silver. Man and wife are equally responsible for their production. The painted panels treat of legends of the snowdrop and of the swallows respectively, the former by Frances McNair and the latter by J. Herbert McNair, while the silver panels, each treatments of a single figure, contain much novel matter. On the broad plane of the silver sheet the figures are repoussé in low relief, and these



SHOW TABLES

DESIGNED BY J. HERBERT McNAIR

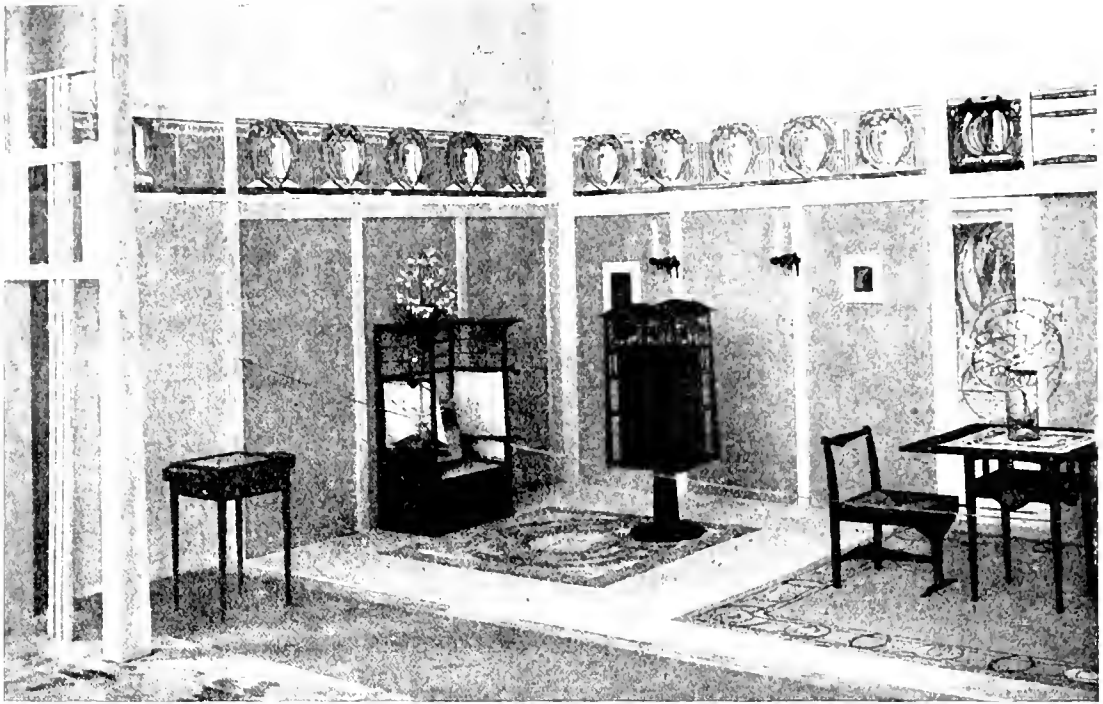
are traced with silver wire designed in curved forms strung with beads and coloured stones, through which the figures are seen. It is a delightful piece of playful fancy, quite novel in treatment and rich in possibilities. Four leaded glass panels by J. Herbert McNair, now pasted on the wall and forming the central part of the frieze, were for a window shown on the plan. The absence of this window is the fault of the authorities, and the glass loses all its true qualities. Two show cases contain—one, *objets d'art* by the McNairs, and the other enamels by Miss Lily Day. Both cases are very good. This second room demonstrates how the same *motif* in the hands of differing artists, becomes like a new thing, and the utmost credit is due to the McNairs for this object lesson, showing in what manner the necessities and beauties of life can be brought together in one harmonious whole. From a baby's crawling-rug to a silver figure panel is a far cry. The one room contains them, and to



TEA TABLE, IN WHITE ENAMELLED WOOD
INLAID WITH ROSES IN IVORY

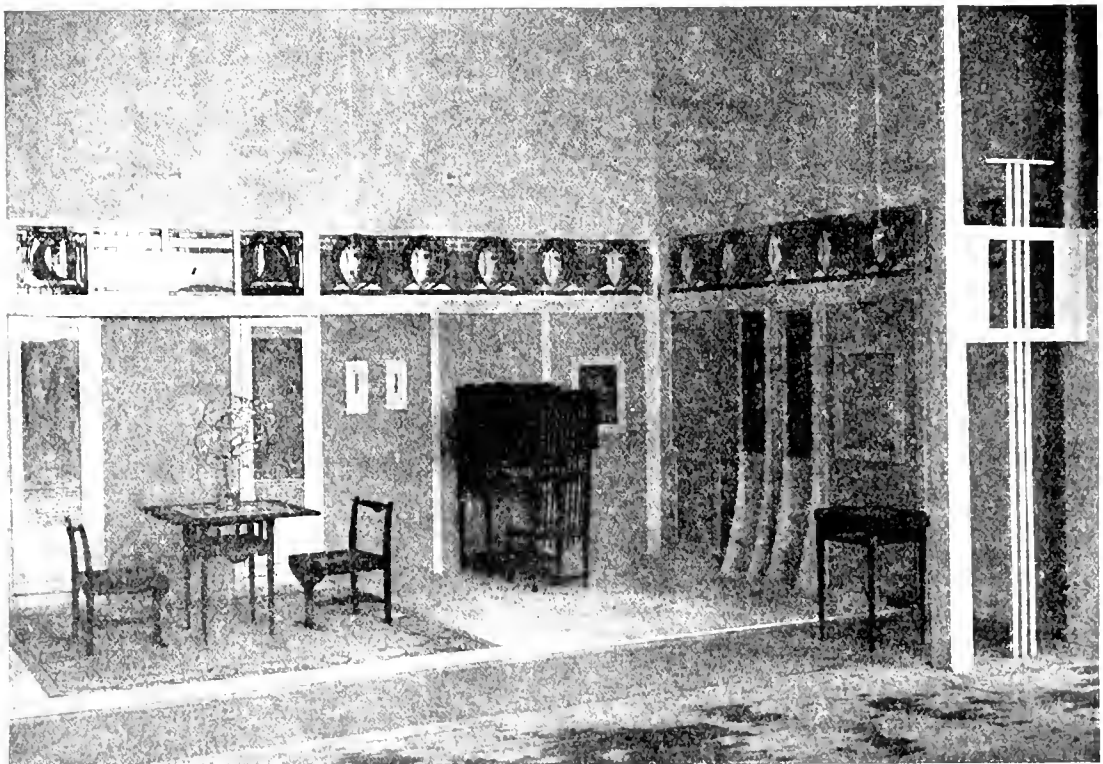
BY CHARLES R. MACKINTOSH

Turin Exhibition



PORTION OF ROOM

DESIGNED BY J. HERBERT M. NAIR



PORTION OF ROOM

DESIGNED BY J. HERBERT M. NAIR

Turin Exhibition

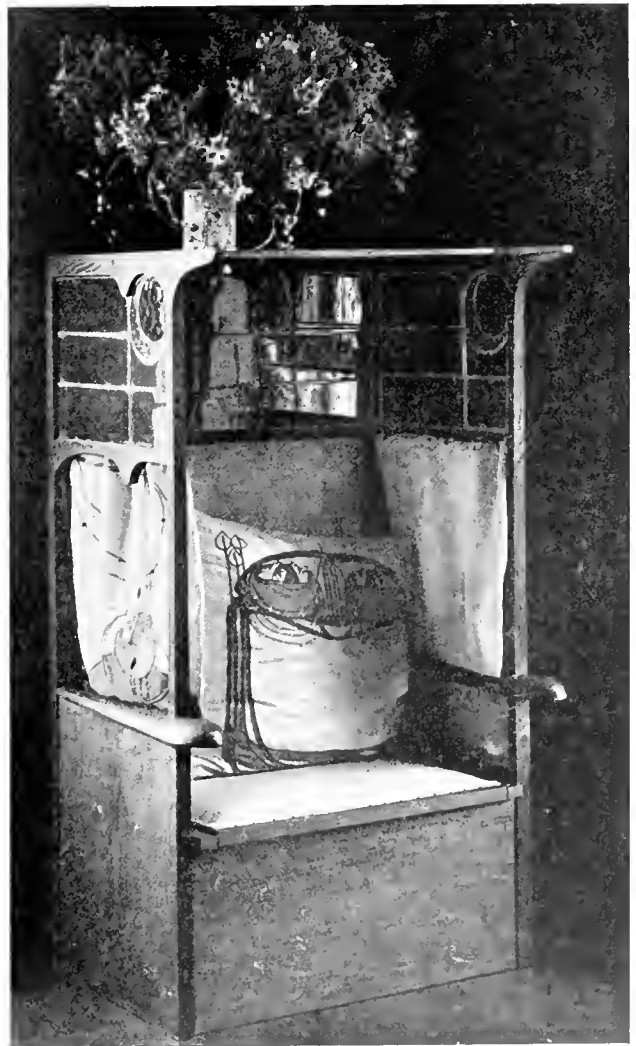
united brains working through helping hands we owe the beauty of both.

The other half of this second *salle* is devoted to embroidery, the work of Jessie R. Newbery, of Ann Macbeth, and of their students in the Glasgow School of Art. Daintily spotted upon the walls, these works attract at once by the unity of their forms and the scheme of colour common to all. Elements such as these usually go to form a "school," but mannerism is saved by individual effort. The whole bears a certain character, but each work differs from its neighbour. Many of these exhibits have appeared in the pages of *THE STUDIO*; but among works not seen before is a bedspread by Edith Rowat (a running text about a square, with corners of floral design) a work by Mrs. Dekkert (both from designs by Jessie R. Newbery), a bag by Lily Brown, from a design by Ann Macbeth; cushion covers by Hetty Letham; a good *portière* and a bag by Jane Younger; a tablecloth (silk appliqué); a *portière* by Alice Gairdner and a table square by Margaret Leadbetter. On the floor is an essay in a new direction, namely, an Axminster carpet, designed by Jessie R. Newbery and executed by the firm of Alexander Morton & Co., of Darvel.

The third and largest room is devoted to general exhibits, chiefly of work executed by past and present students of the Glasgow School of Art; though there are notable exceptions. The walls have been divided into spaces by perpendicular supports from the ground to the shelf before mentioned, and each space has been treated as an unit. The chief of these spaces is given over to furniture, the centre of one wall containing a sideboard in dark wood by George Logan, while in other spaces are a silver cabinet by Ernest Taylor and a grey screen by George Logan—a novel treatment of wood, silver, precious stones, and chains of silver strung with pearls and turquoises, the central panel containing a framed drawing by Jessie M. King, of the *Princesses of the Red Rose*; altogether a most dainty production. Other pieces are a grey cabinet by S. Wylie, a screen by George Ednie, and screens and tables by the same designers. Designed into other spaces are drawings by Jessie M. King. Delicate, refined, imaginative,

and brimming over with playful detail, these productions from the pen of this versatile artist give the impression of one that lives ever in fairyland, where princesses and knights are her daily companions, and lines to express thoughts are as light and airy as those of a spider's web.

Other line drawings where purity and quality mark the talent of the producer are those of Dorothy C. Smyth in *Ogier the Dane*. These remarkable products of the pen have attracted much attention, and one is at a loss which to admire the more, the charm of the expression or the imagery of the thought. If heredity count for anything, then Dorothy Smyth is a skald expressing her poetry with a line where in olden days a harp would have done service. Another very clever



SETTEE WITH LEADED GLASS DESIGNED BY J. HERBERT M NAIR
THE EMBROIDERY BY FRANCES M NAIR

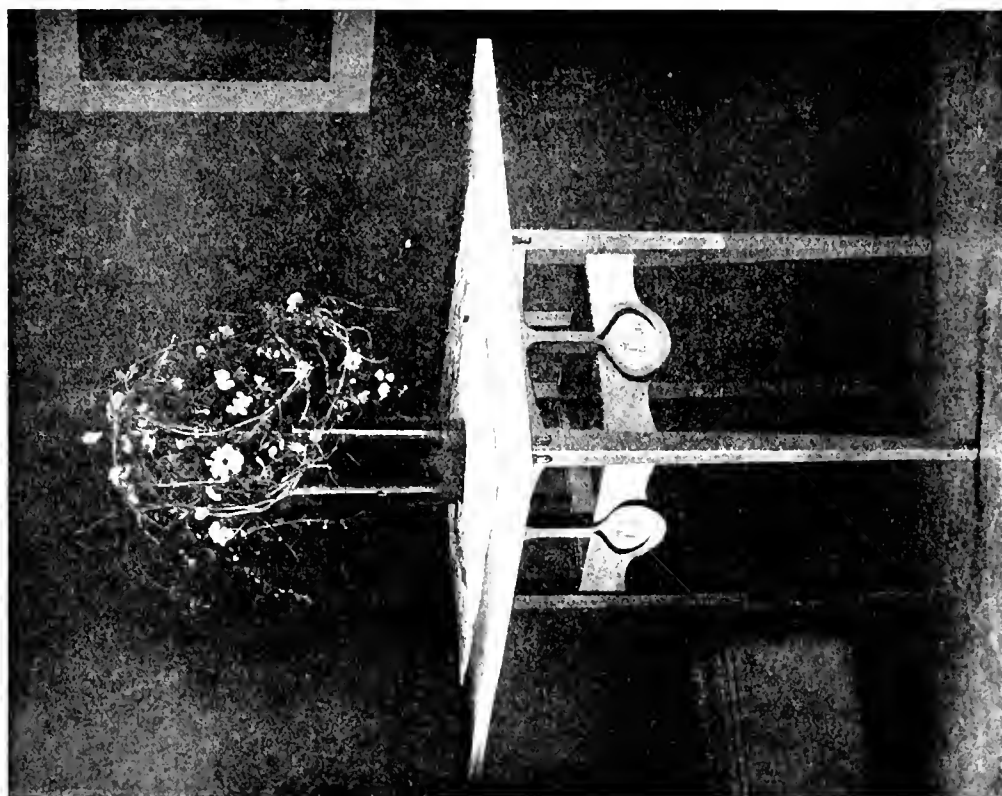
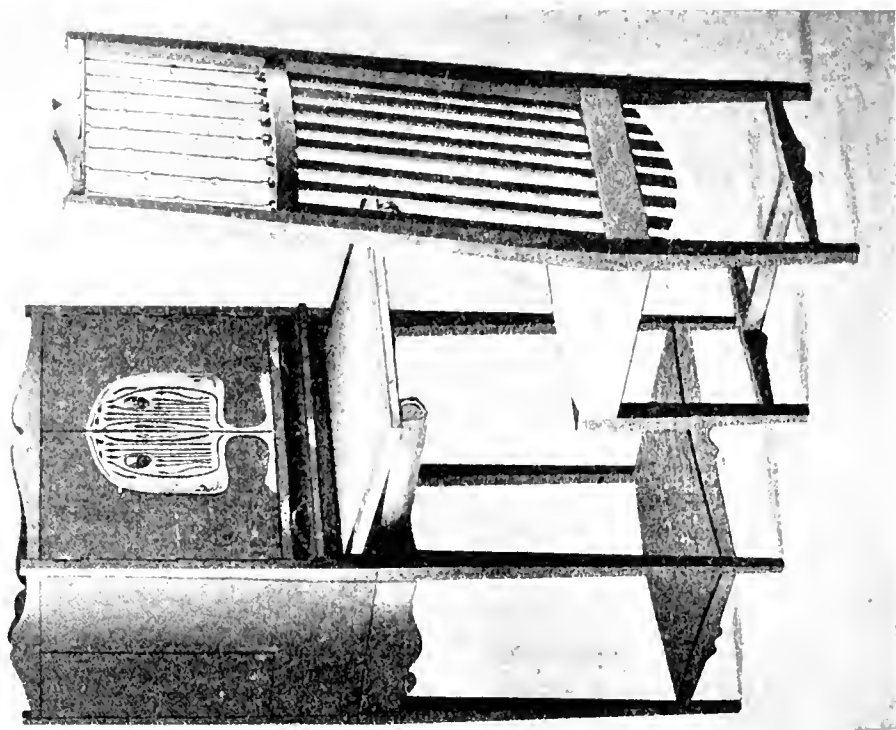


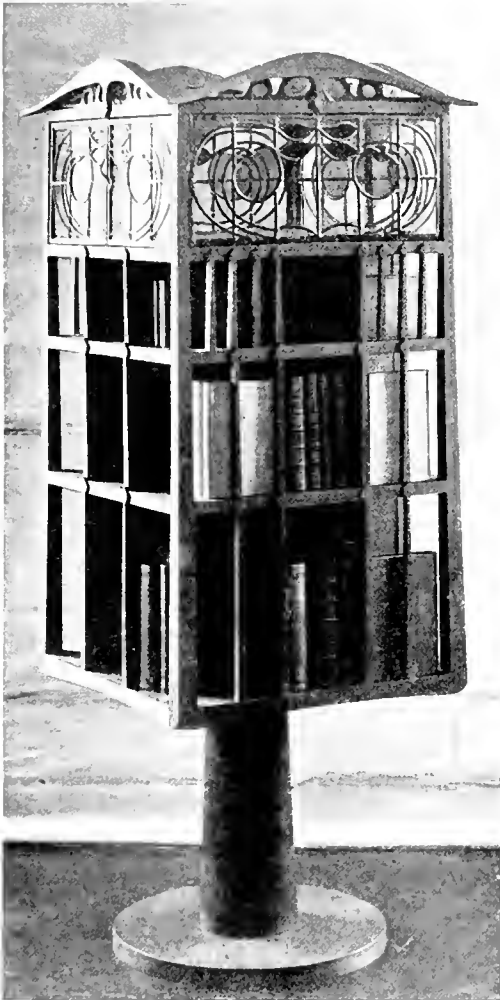
TABLE INLAID WITH EBNY AND CANARY WOOD DESIGNED BY L. HERBERT M. NAIR
TABLE CLOTH EMBOSSERED BY FRANCIS M. NAIR



WRITING TABLE AND CHAIR DESIGNED BY L. HERBERT M. NAIR

Turin Exhibition

drawing is *Bad Company*, by Olive Smyth. Two needlework panels, one by Sophie Keyden, *Gather ye the Roses while ye may*, and another of the *Sleeping Beauty*, by Miss Macbeth, give dignity to yet two other spaces; while the end of the room is strongly marked by a structure of an electric fire-place in brass repoussé containing a glass mosaic panel of *St. Anthony of Padua*. This is the work of a young Glasgow architect, J. Gaff Gillespie, and much of that character of work one associates with Glasgow decorative art is present. The only other noticeable piece of repoussé is a lead panel by D. McKay Stoddart. A fresh treatment of painted d'oyleys is given us by Margaret Rowat, while to relieve the windows panels of stained glass are used as spots of colour, the most notice-



REVOLVING BOOK-CASE
WITH LEADED GLASS
PANELS AND JEWELS

BY J. HERBERT McNAIR



METAL PANELS

BY HERBERT AND FRANCES McNAIR

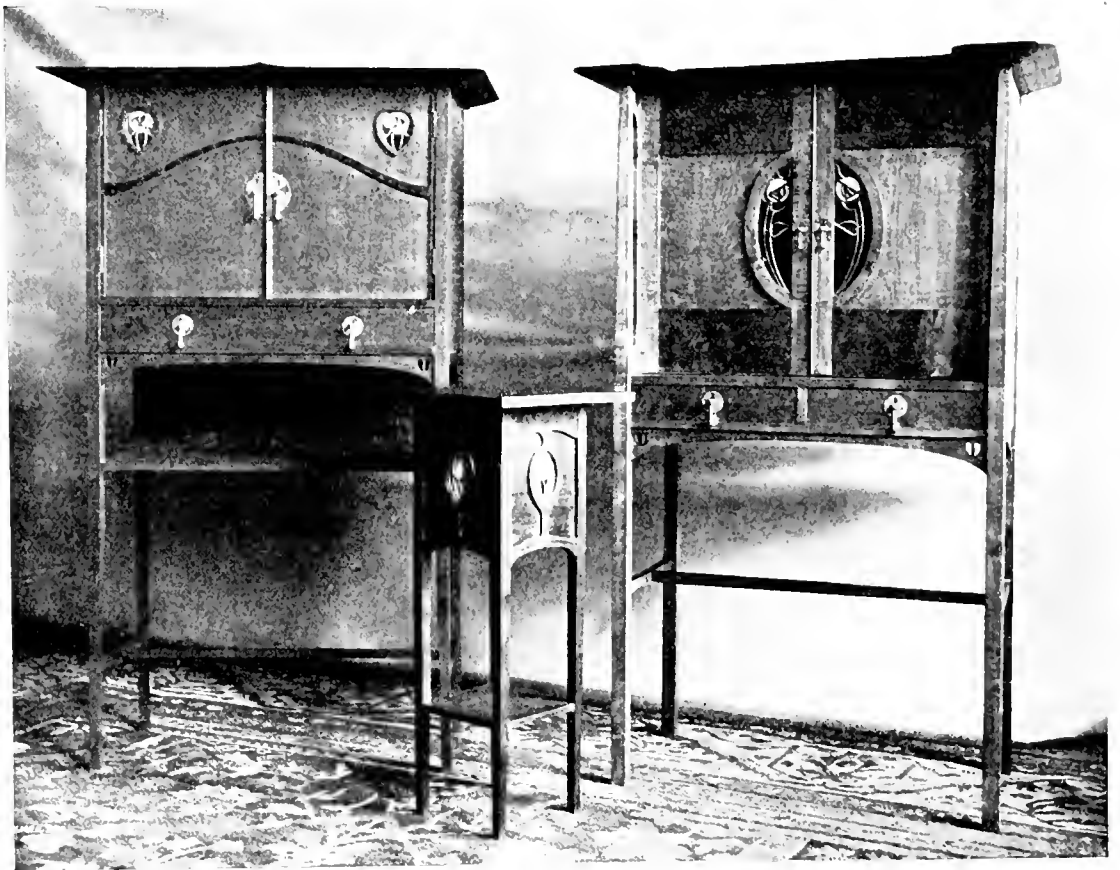
able panel being one by Dorothy C. Smyth, who, in another contribution, a coloured gesso-panel, makes *Little Bo-Peep* as bright and dainty as was the original little lady of the story-book. In the centre line of the floor stand two vitrines, filled with books, enamels, work in gold and silver, and *objets d'art*. D. S. McColl, known to fame for his writings, as well as for his designs, sends specimens of his work in book decoration, notably his Pater, Greek vases and Rossetti; and the firm of James MacLehose & Sons, the Glasgow University printers, sends six books

Turin Exhibition



PANEL IN LEADED GLASS

BY E. A. TAYLOR



TWO CABINETS AND FLOWER-STAND

DESIGNED BY E. A. TAYLOR

Turin Exhibition

tooled by their workmen from designs furnished by students of the Glasgow School of Art. Other books are by Charles R. Mackay, D. Y. Cameron, Katharine Cameron, Ann Macbeth, Caroline Taylor, Jessie Keppie, and Agnes Watson; while to show the application of good and sound art to the books of commerce, some printed covers by Talwin Morris, for the firm of Blackie & Sons, call for special attention.

Two other books, one in green morocco, and the other in white vellum, are done by MacLehose & Sons to designs by Jessie M. King, whose work as instructor of a class in book decoration strongly determines the character of most



LEADED GLASS PANELS

BY J. HERBERT McNAIR



PANEL IN LEADED GLASS DESIGNED BY E. A. TAYLOR

of the products coming from Glasgow. Among the enamellists are Lady Gibson Carmichael, De Courcy Dewar, Agnes Harvey, Helma Story, and David Ritchie, while James C. Watt, of Aberdeen, sends specimens of the goldsmith's craft. An example of this same artist's use of silver and enamel is seen in a chalice and paten, lent by Professor Cooper, of Glasgow University. Some brooches and belt-clasps in pewter are sent by Jessie M. Newbery, who further submits a work not common in exhibitions of this nature, namely, a child's dress in blue linen, embroidered with a grape pattern in colored silks. Some people, though of small stature, are said to carry themselves with a dignity far beyond their inches, and something of this sort must be said about the Scottish Section of the Turin Show. The little there is, is good, and the interest evoked carries the visitor beyond the question of mere quantity. But this exhibition shows that Scotland is possessed of a body of art workers who are executing sound and thoughtful work, and are winning for themselves a place among those with whom decorative art is at once the highest and the truest expression of man's worship of the beautiful.



"SCREEN"

DESIGNED BY E. A. TAYLOR

The Directorate of the Universal Exposition, St. Louis, U.S.A., are offering a prize of 2,000 dols. (about £400) for an artistic design—one that can be used as a seal for the decoration of an award certificate, or as a poster, either singly or collectively. The emblem or design has to tell a story. The design must be expressive of the history of the purchase of the great Louisiana Territory by the United States from France in 1803—an event second only to the signing of the Declaration of Independence—and the purposes of the World's Fair, by which will be

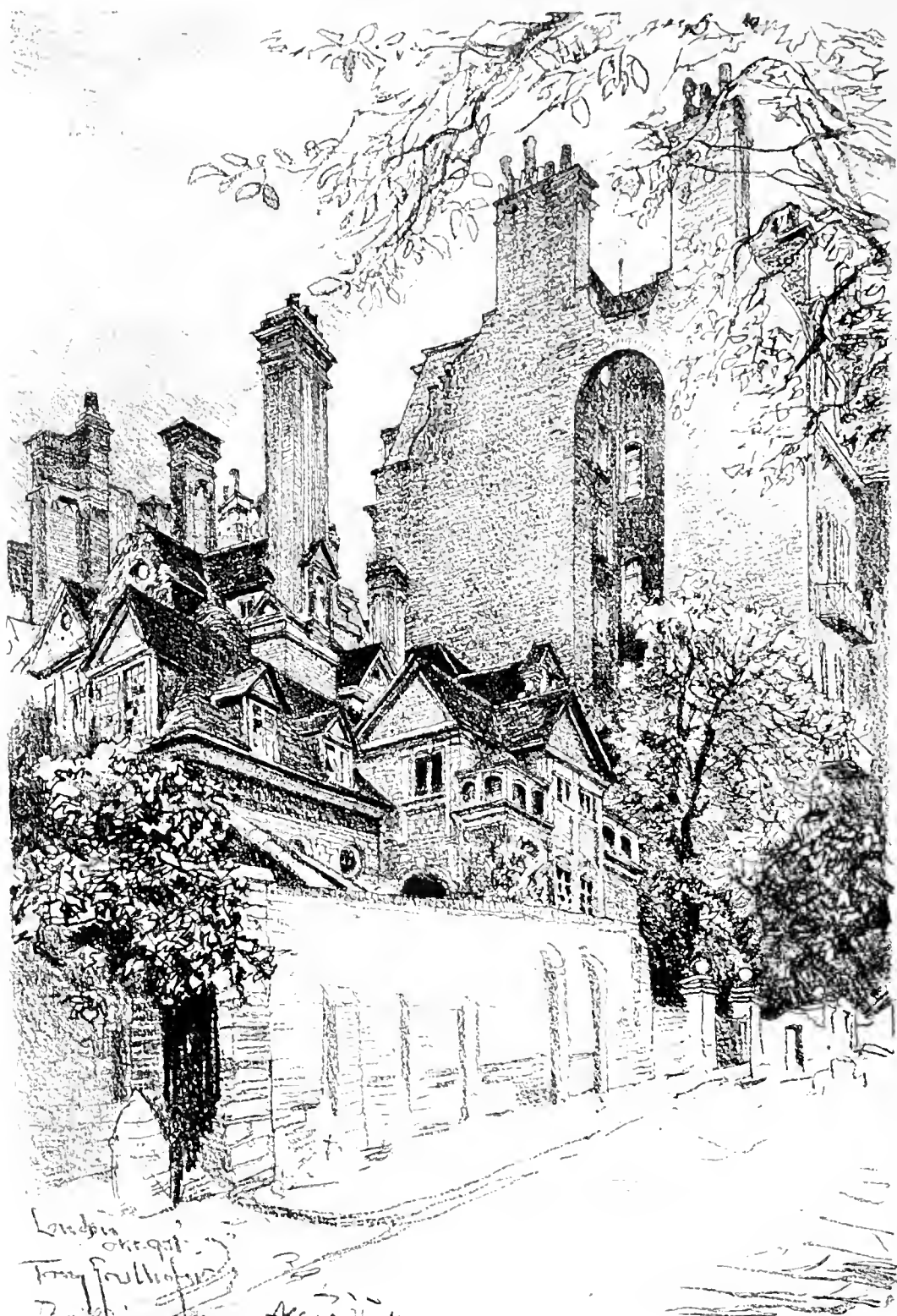
celebrated the centennial of the purchase. As to form, it is suggested that a circle is the more appropriate shape, but an oblong, or oval, or other usually accepted form, would not put the competitor out of court. The design, if in relief and circular, must have a diameter of 20 ins. : if not circular, it must be of a rather larger dimension : if for a medal, the two sides should be sent ; if for a poster, the drawing must be on canvas or carton, 24 ins. by 36 ins., with a clear margin, the full size being 28 ins. by 42 ins. The design may be mounted or not, but should be without cover, glass, or frame. In competing it is well to bear in mind, as already inferred, that it is proposed to use the prize design not only as the official seal, but also on stationery and for the decoration of articles, possibly for a medal, and also for many other purposes. Colours, if used, are restricted to red, blue, yellow, and white. The judges will be Fred Dielman, President of the National Academy of Design ; J. La Farge, President of the Society of American Artists ; J. Q. A. Ward, President of the National Sculpture Society ; L. Taft, President of the Society of Western Artists, Chicago ; Charles F. McKim, President of the American Institute of Architects ; Wilson Eyre, President Chapter of American Institute of Architects ; and Professor Fortier, President of the Louisiana Historical Society. Designs are to be delivered to Messrs. Budworth & Son, 424 West 52nd Street, New York City, between November 1st and November 5th, 1902. Fuller information can be obtained, by letter only, from Mr. G. F. Parker, Sanctuary House, Tothill Street, Westminster, S.W.

LONDON DEPICTED BY TONY GRUBHOFER

THE six following illustrations, together with the plate facing page 83, form a further portion of the series commenced in the former number of this volume (see pages 14 to 20).

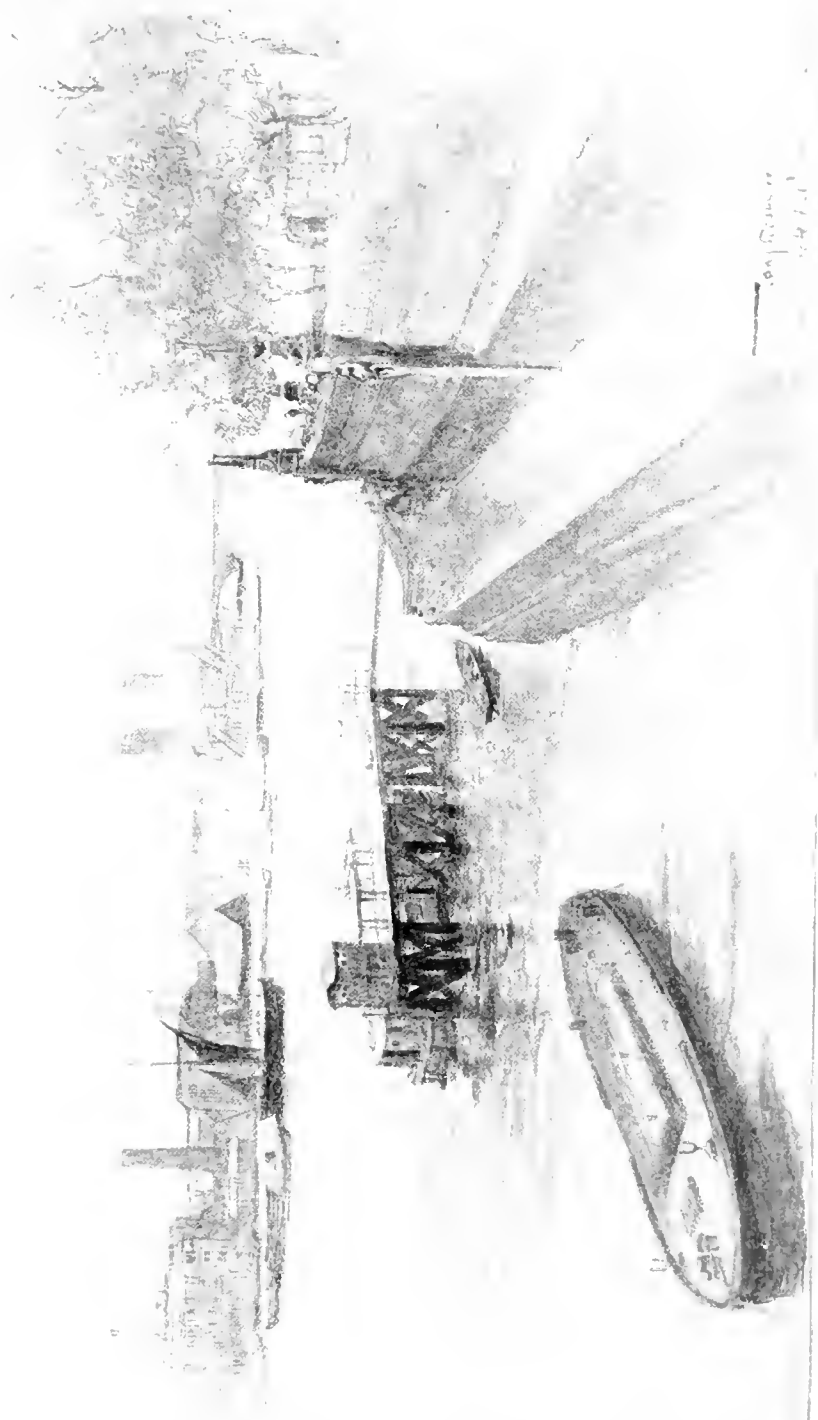


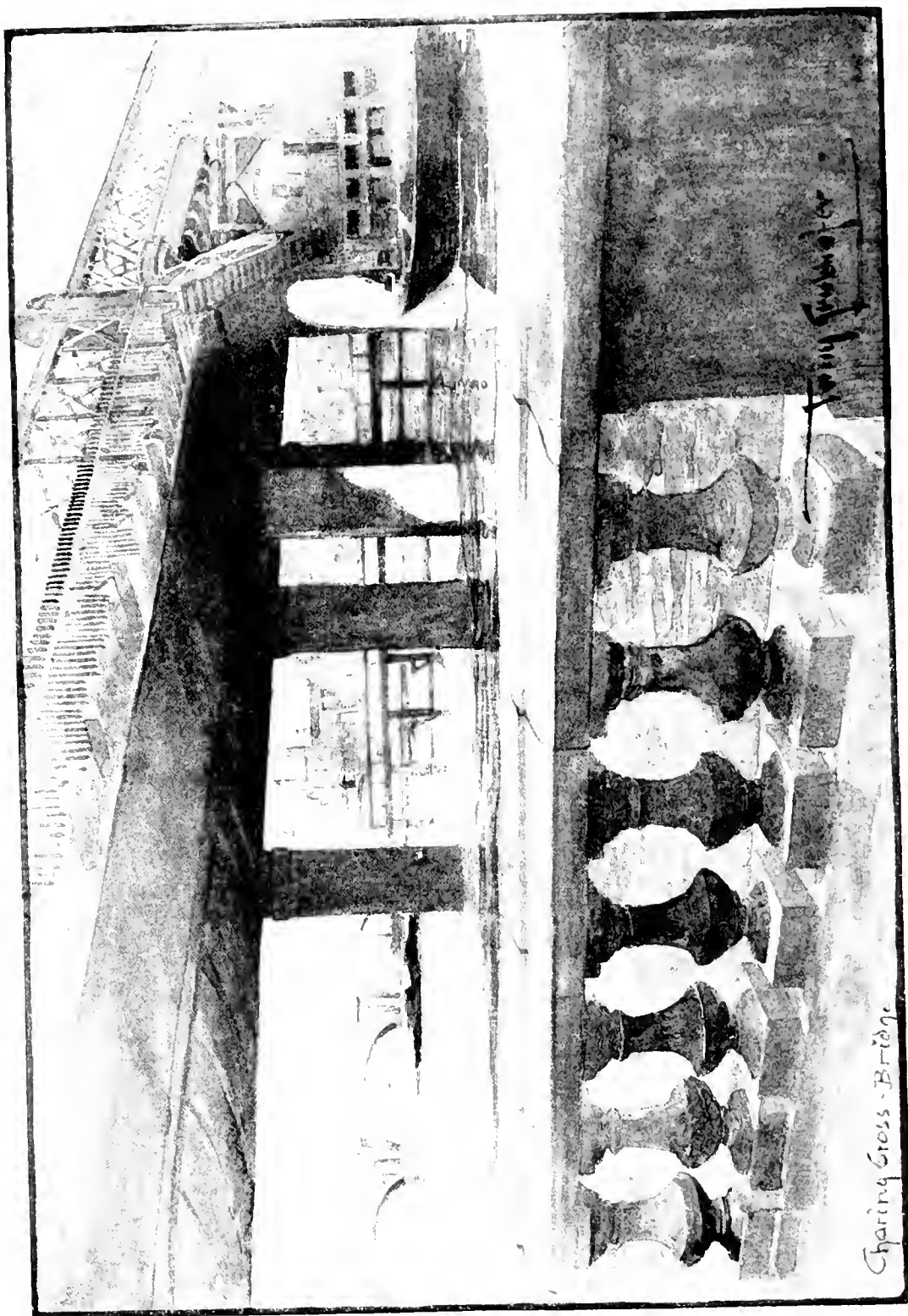






111
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Charing Cross Bridge.

Victoria Memorial

Recent Domestic Architecture

SOME RECENT ENGLISH DESIGNS FOR DOMESTIC ARCHITECTURE.

It has frequently been pointed out by those who have pondered much on artistic subjects, that the most satisfactory results are those which are produced freely, naturally, and without apparent effort. A deliberate seeking for an artistic presentment fails always when the effort involved is evident. But then it is so difficult to see without bias and to follow without hesitation a natural and straight course. For the mind becomes prejudiced in favour of the styles of art with which it has been familiarised by study; and, further, the craze for copying the work of other times is unfortunately looked upon as a thing so useful and expedient that most of us seem unable to shake off the trammels of old teachings and prejudices and inclinations, and thus be free to attack the matter in hand from a common sense point of view.

It would be hard to say which is the lesser evil in modern work—the copying of past styles at the expense of structural fitness and efficiency, or the deliberate effort of a self-conscious person “to do something original.” The followers of the old, classic Renaissance, still very numerous in our midst, are not less at variance with the canons of art than the designers of Anglo-Moorish, Anglo-

Indian, or Anglo-Japanese furniture. Note, too, that the average designer is unable to understand that the ornamental features of a structure are not merely those of detail and pattern. His mind, setting too much value on style and too little on suitability and convenience, is too often intent upon the rash act of planning his structure to fit merely his ornament and style, so that he is not sufficiently wide-awake to the purpose which his structure is intended to fulfil in the conditions of present-day life. And this brings us to a very serious fault in much modern work, more especially in that which is done on the Continent of Europe.

For it seems clear enough that the vehemence with which “the new” is being encouraged on the Continent has begun to show itself in foolish ways, very well calculated to set a great many persons at odds with the progressive movement as a whole, causing them to think that imitations of the long-familiar old styles are more reputable to live with than the bawling epithets in the guise of architecture which have recently disturbed the peace in more than one town on the Continent. But, of course, there are many notable instances to the contrary, and only the other day we had the pleasure of seeing one such instance at St. Cloud, in a house built for his own home by the well-known French art-critic, M. Gabriel Mourey. Here was no cheap and nauseating “Renaissance



A HOUSE AT WARLINGHAM

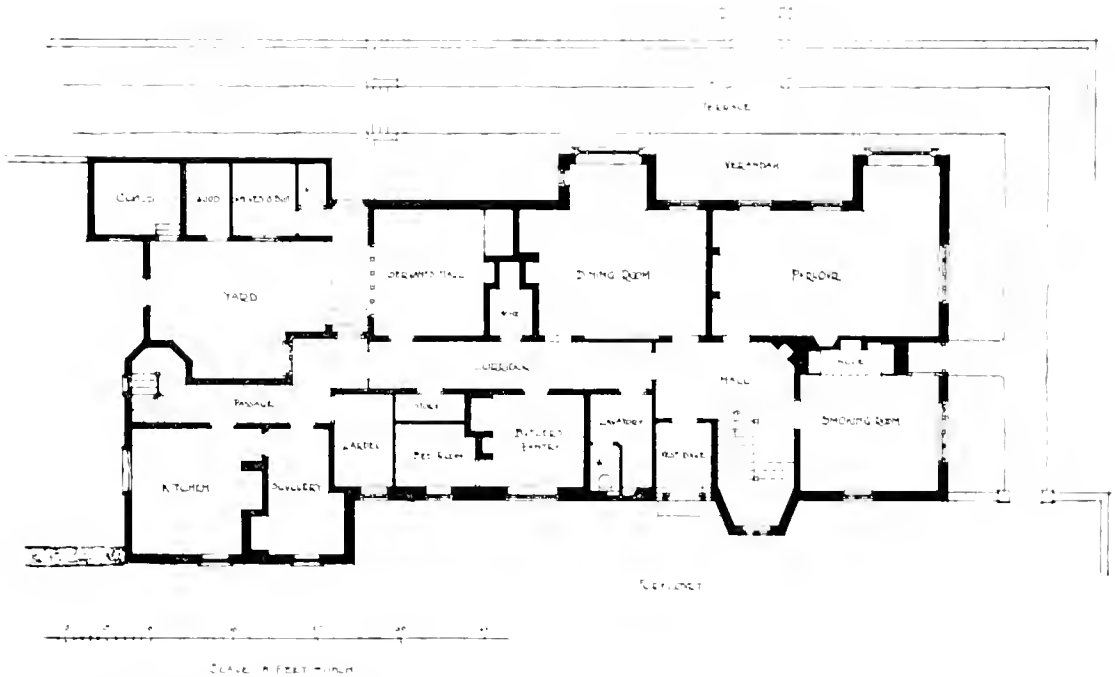
W. H. HARRISON AND M. S. WARD, ARCHITECTS.

Recent Domestic Architecture



WESTHOPE MANOR, SHROPSHIRE: ENTRANCE FRONT

E. GUY DAWBER, ARCHITECT



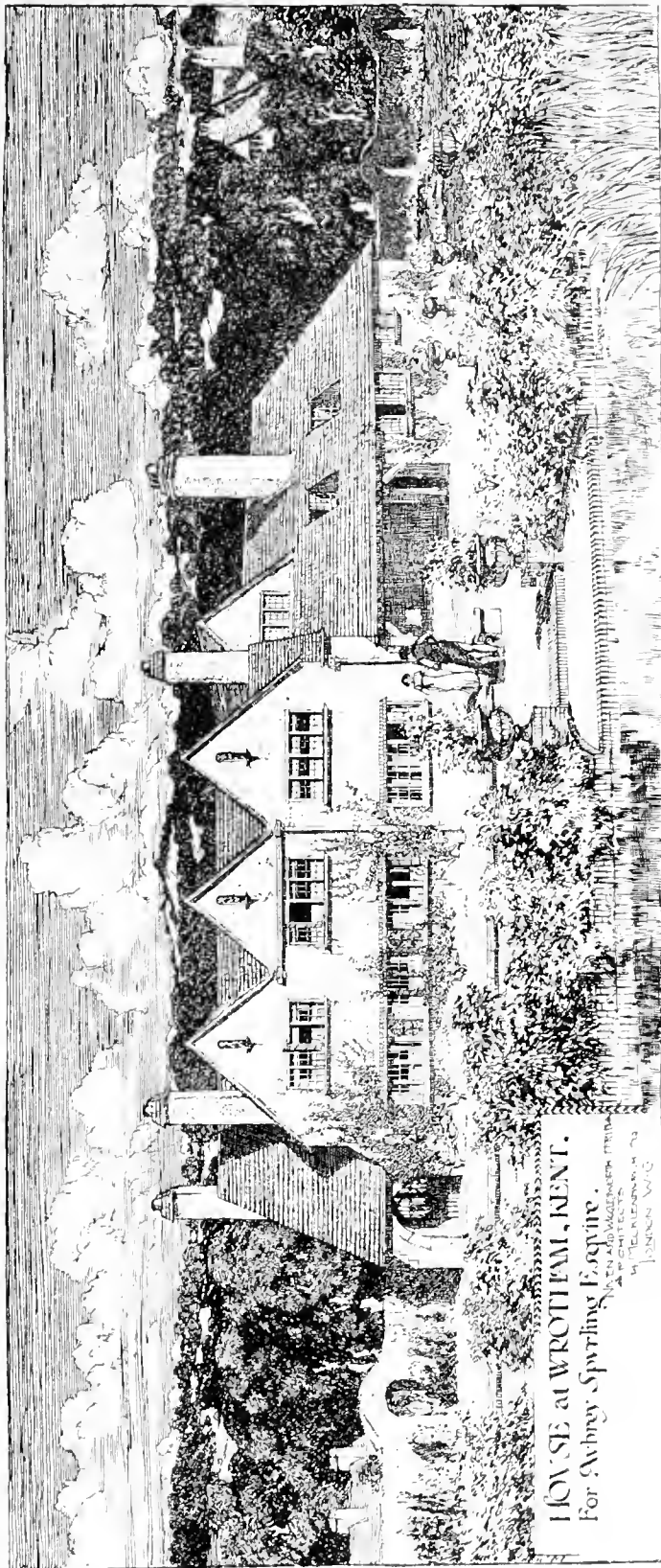
PLAN OF WESTHOPE MANOR, SHROPSHIRE

E. GUY DAWBER, ARCHITECT

ornament of any kind. A simple structure of bricks and red tiles, excellently planned and proportioned, was satisfying and restful to the eye, and its rooms were admirably enriched with a few choice panels and decorations by Charpentier, La Touche, and other leading French artists. Of cheap, machine-made ornament not a bit was to be seen in any part of the house.

Speaking generally, the followers of the artistic movement in England appear to have more discretion than is met with elsewhere. Even in the work of students there is but little that sets one think-

ing of those fireworks of eccentricity, the squibs and crackers of which delight a good many eyes on the Continent. England, however, might do better if her art-workers, while retaining their moderation, could be persuaded to adopt a more adventurous policy; for among her architects there is still a deplorable tendency to fashion new houses out of the relics or the ruins of old styles. It is an easy thing to do, and its devotees find it quite satisfying; indeed, those who are accustomed to make their livelihood out of borrowed ideas are invariably self-contented: they feel sure of their



HOUSE at WROTHAM, KENT.
For Aubrey Spurling Esquire.

DESIGNED BY
J. NICHOLS
ARCHITECTS
15, TOWER STREET, LONDON, W.C.

HOUSE AT WROTHAM, KENT. NIVEN
AND WIGGLESWORTH ARCHITECTS

Recent Domestic Architecture

originality; for the human mind has often among its vagaries the curious habit of undervaluing its own ideas and of over-estimating its collections of facts. This is why the architects who copy the old styles are always self-confident and dogmatic. Anyone who differs from them is a "charlatan"; they alone are the salt of the earth in matters of architecture. A slight variation of an old *motif*, a *motif* with which they have long been familiar—this, to them, is a sure and a great sign of originality; and so they spend their time at ease in a mental atmosphere of paraphrases, and are proud and happy.

A visit to the Architectural Room in this year's exhibition at the Academy will not fail to confirm the truth of the foregoing remarks. We admit, indeed, that the drawings as a whole are more workmanlike than usual, for their chief defect is not a prettiness of handling which, to the British workman, might possibly suggest a water-colour by Birket Foster. In former exhibitions many of the architects seemed anxious to qualify their designs for the water-colour room; this year they are much more practical, much less picturesque; and the change is welcome. The weakness to be deplored is one not of hand but of mind: there is a lack of independent judgment, of fresh and vigorous thought, of freedom and vitality of purpose. The drawings, indeed, are nearer in touch with the Renaissance of long ago than with that of our own time; and when every allowance has been made for the causes of this imitation, there is room left for regret and surprise.

As architecture inherits so much on its structural side—so much that is permanently good—even the

laziest imitators might well be content, and, being content, might well find pleasure in creating something all their own in the shape of ornament. Also, it seems reasonable to believe that anything obviously discordant with the needs of the present day might be shunned quite as easily by architects in their designs, as the use of obsolete words is avoided by them in their speech. There is not one among them who, in writing out a specification, would hark back to the English of Sir John Maundeville. Yet this would be neither more affected nor more ridiculous than building a modern house with a mediæval tower or keep.

Mr. Arnold Mitchell, in his design for *Maesver-giau* Manor, illustrated on p. 120, tries his hand at a rather militant-looking tower without battlements, and although he has made it as modestly serviceable in the plan of his design as it well could be, it yet seems out of place, for it does not at once suggest a practical need that it could serve daily. Its rooms, to be sure, would be useful and pleasing, but not more so than the other rooms in the house, which require for their protection no relic of masonry reminiscent of early forms of warfare; and then, why should such a tower be turned from its real significance and made into a symbol of ease, of quiet, comfortable living?

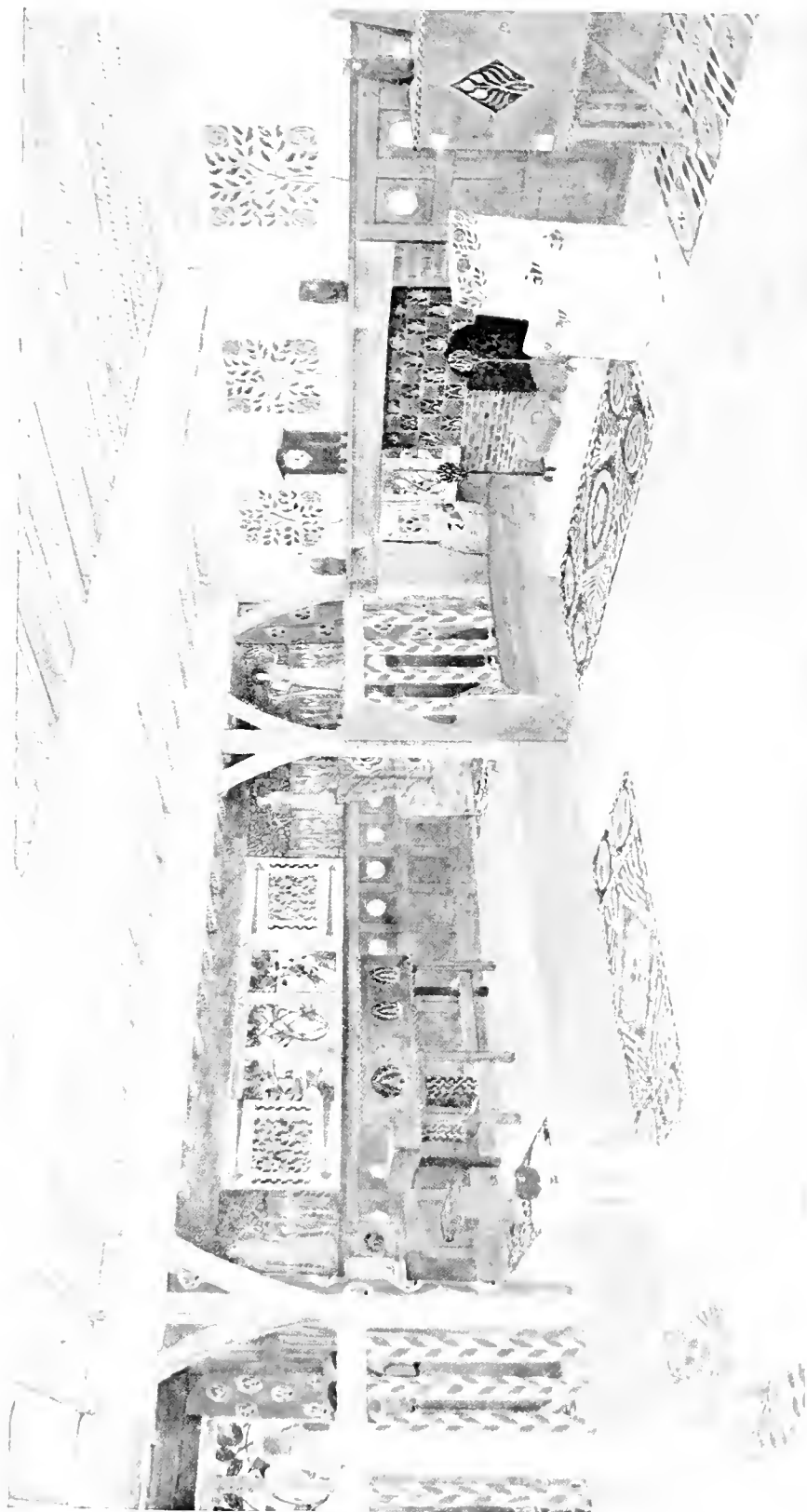
But if Mr. Arnold Mitchell is at fault in this matter, he is quite right and at his best in the other features of his design, the distribution of the component parts of his Manor being particularly fortunate.

The *House at Wrotham, Kent*, by Messrs. Niven & Wigglesworth, illustrated upon page 115, is a distinct success, the design, modest



HOUSE AT CROWBOROUGH

M. H. BAILLIE SCOTT, ARCHITECT



Recent Domestic Architecture

PROPOSED HOUSE NEAR LYD KENT GARDEN FRONT
A. BARTLETT H. F. WARING ARCHTS.



PROPOSED HOUSE NEAR LYD KENT ENTRANCE FRONT
A. BARTLETT H. F. WARING ARCHTS.



PROPOSED HOUSE NEAR LYD

A. BARTLETT AND H. F. WARING, ARCHITECTS

and practical throughout, has a comeliness of style that promises better things still; and it has a character that will appeal to those who wish to build good homes without paying extravagant prices for them. This applies also to Mr. Guy Dawber's *Westhope Manor, Shropshire*, and to the *Proposed house near Lyd*, designed by Mr. A. Bartlett and Mr. H.

F. Waring. In the latter there is a certain stiff formality in the design, but this defect is a technical "tightness" of drawing, and not a weakness of construction. In the drawing of *Moonhill, Cuckfield, Sussex*, Mr. P. Morley Horder shows how keenly he appreciates the importance of a garden in the completion of a good house. Architects, somehow, are inclined

Recent Domestic Architecture

to forget the garden altogether, or else they give it insufficient attention ; Mr. Morley Horder avoids these faults, and entrusts the arrangement of the grounds to Mr. Thomas H. Mawson, one of the leading experts in garden architecture. It is to be hoped that this example will be widely followed, for the garden and the house are never so well suited to each other as when they are carried out under the guidance of a common impulse of design.

The work of Mr. Baillie Scott being well known to readers of *THE STUDIO*, it is unnecessary to repeat what we have said more than once about its characteristics. The drawings by him reproduced for these notes are new, and Mr. Scott

does not exhibit them at the Academy. This independent worker, by daring to be unswervingly true to his convictions, has proved that courage in art, as in other occupations, is its own justification and reward, in that it has enabled him not only to pass through much obloquy, but to win at last a reputation and success which his sometime foes now help to extend. Though people cry out for individuality, few like the real thing when they meet with it for the first time. At a first glance it is unpleasant to most of us ; it seems so *outré*, so eccentric, for it breaks in suddenly upon familiar impressions and forces the mind to rearrange an old stock of treasured likes and dislikes.

DESIGNED BY MR. MAWSON
Landscape Architect
G. S. Mawson & Son, Ltd., 11, St. James's Place,
London, W. 1.



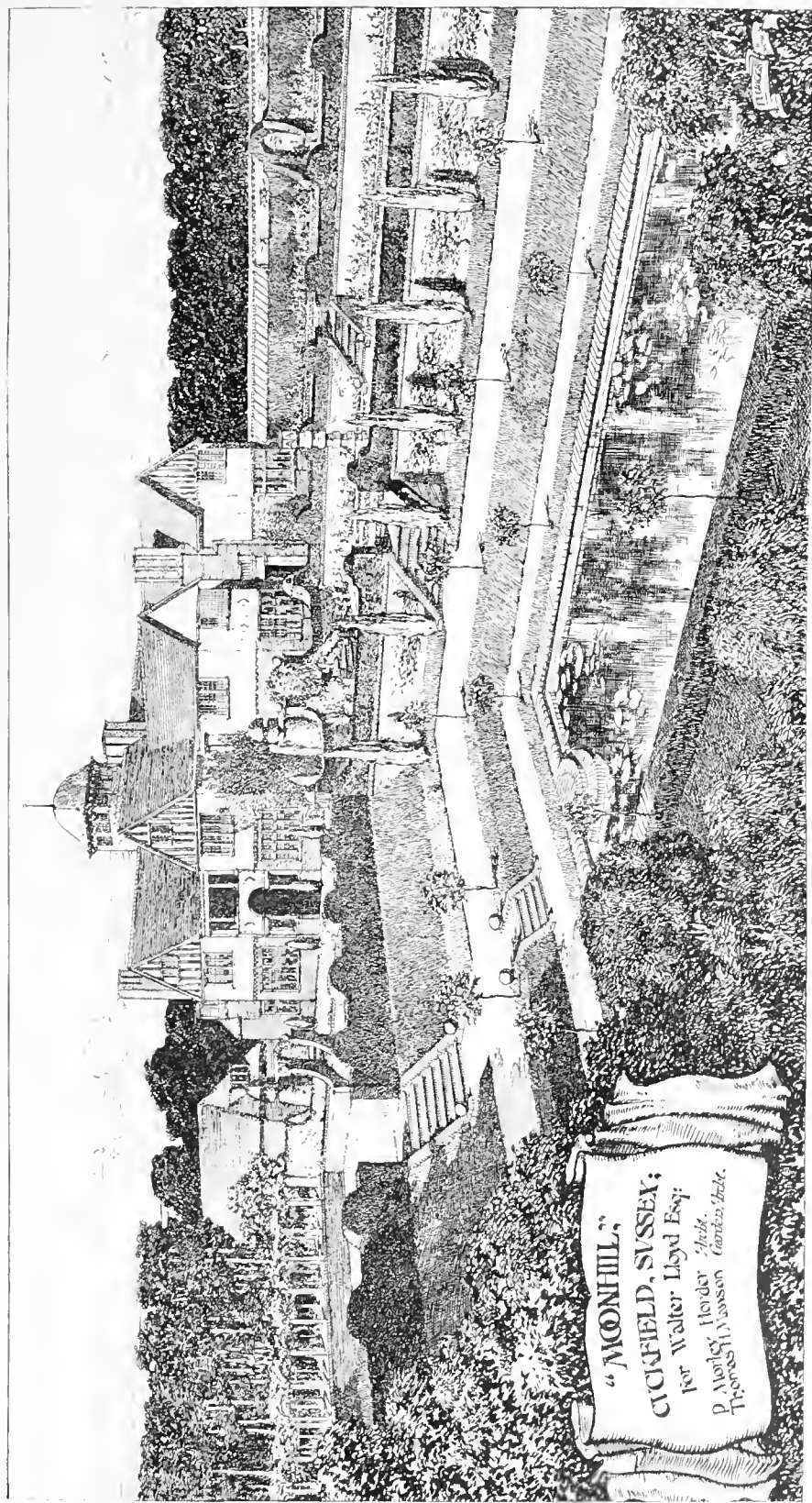
THE FRONT OF THE MANOR



THE GARDEN FRONT

"MAESBURY MANOR"

ARNOLD MITCHELL, ARCHITECT



"MOONHILL,"
CUCKFIELD, SUSSEX;
for Walter Lloyd Esq;
P. Morley Horder, Architect.
Thomas Mawson, Garden Designer.

"MOONHILL," CUCKFIELD, SUSSEX
P. MORLEY HORDER, ARCHITECT
T. H. MAWSON, GARDEN ARCHITECT

ARTISTIC PRIVATE GARDENS IN THE UNITED STATES OF AMERICA.

It is only natural that the beautiful gardens of Rome, Northern Italy, and England should have attracted the attention of the numerous visitors from the United States, and that admirers of these gardens should have been fired with a wish to reproduce them in their own country. Climatic conditions, however, are such as to prevent the possibility of a close resemblance being made. The American winter is too severe to permit the outdoor growth of many evergreens that flourish in Europe, while, on the other hand, numerous trees and plants have a freedom and luxuriance of growth in the great Western continent which are denied them in Europe. It is primarily essential to the existence of good gardens that there shall be a season in the year when it is pleasanter for people to inhabit them than to remain in closed-up rooms. The garden, properly so called, is essentially an adjunct to a house. No habitation can be considered perfect which does not possess outdoor rooms as well as indoor

ones, inclosures in which the ease and privacy of the house may to a large extent be maintained with all the surroundings that Nature is ever ready and able to bestow when she is not shut out from the influences of sun and rain and fresh air.

Perhaps in no country in the world more than in America do people love to sit out in the open summer evening air. The verandah so common to houses in the United States is evidence of the habits of the people. And the open verandah and the inclosed garden have a close natural relationship. Now the work which has been accomplished in recent years in the production and perfection of gardens in America is remarkable, and it is a subject particularly interesting to contemplate at the present time. We are on the eve, in Europe as in America, of great developments in garden architecture, and the young student who intends to make architecture his profession will have to study the requirements and possibilities of the formal garden. In a work recently published upon "American Gardens" * a

* "American Gardens," Edited by GUY LOWELL. (Boston: Bate's Guild Company. London: John Lane.)



GARDEN AT RYDAL, PENN.

THE LILY POOL.



"BEVERLEY," MASS.

GENERAL VIEW OF THE GARDEN

large number of photographic illustrations and plans of existing gardens in the United States are given. By the courtesy of the publishers, who have kindly lent us their original photographs, we are able to reproduce here a selection of views, which, we think, will be found to be most valuable in their suggestiveness. The use of the pergola, the lily pond, the large Italian earthenware pots for evergreens, or other shrubs requiring removal during the winter, are especially noticeable. While we may deplore the absence of many features which render the English formal garden so delightful, but which are impracticable in America, a hearty word of commendation may be accorded to the magnificent way in which difficulties have been overcome and satisfactory results obtained.

The beauty of many Italian and English gardens is largely due to the results of age. The fine velvet-like lawns, the huge clipped yew hedges, so characteristic of the old English garden, are the result of many years of close attention. Time

alone can give the immense trees, the lichen-covered stone, and marble buildings and adjuncts which are noticeable in Italy. But in the present day, while trees are growing and stone structures are weathering, it is possible to do much to render a garden at once beautiful and habitable; and the extent to which this may be done can be realised, in a measure, by studying the kind of American gardens which are here illustrated. But the charm of a garden depends so much upon its colour, its wealth of well-disposed greenery and brilliant blossom, that no photograph, however successful, is able to suggest the fulness of its beauty.

Garden architects are, perhaps, rather prone to imitate old Italian shapes and ornament in garden furniture. However good and appropriate they may have been in Italy in the past, it is not desirable to see them slavishly copied in other countries to-day. There are many designers, both in Europe and America, who are capable of imparting the necessary modern expression and individuality to the accessories of a garden.

American Gardens



"INDIAN HARBOUR," GREENWICH, CONN.

THE FLOWER GARDEN



"LOON POINT," N.H.

GENERAL VIEW OF THE GARDEN



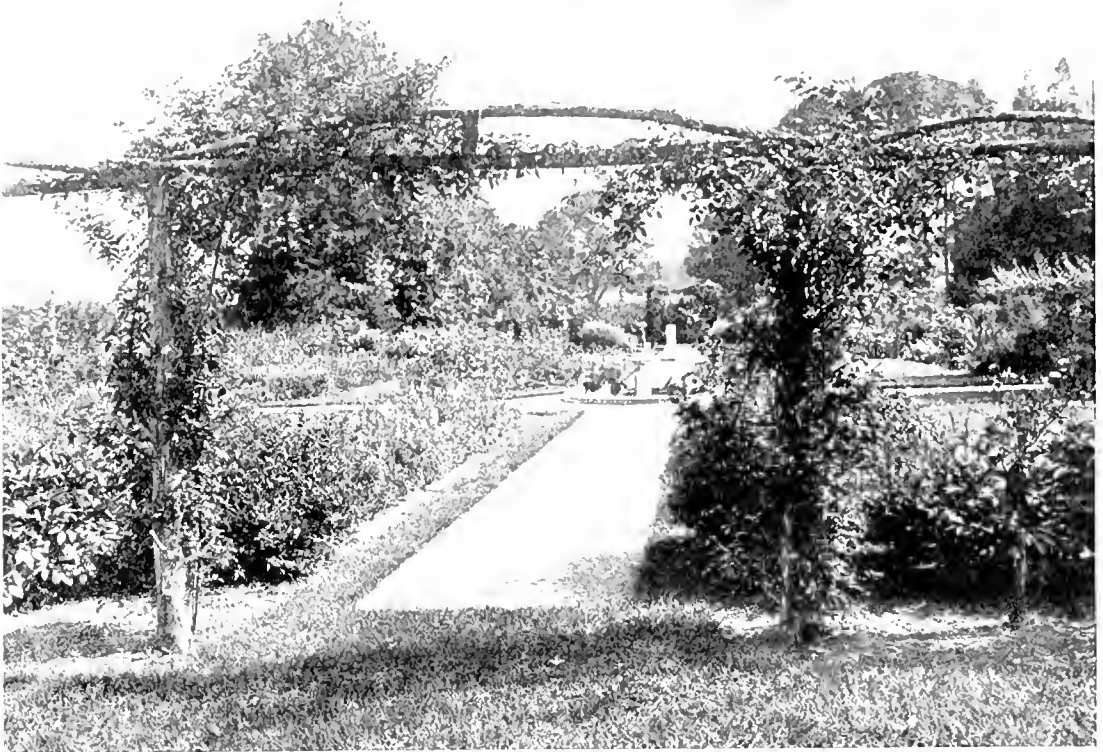
"OPHIR FARM," PURCHASE, N.Y.

THE LOWER TERRACE



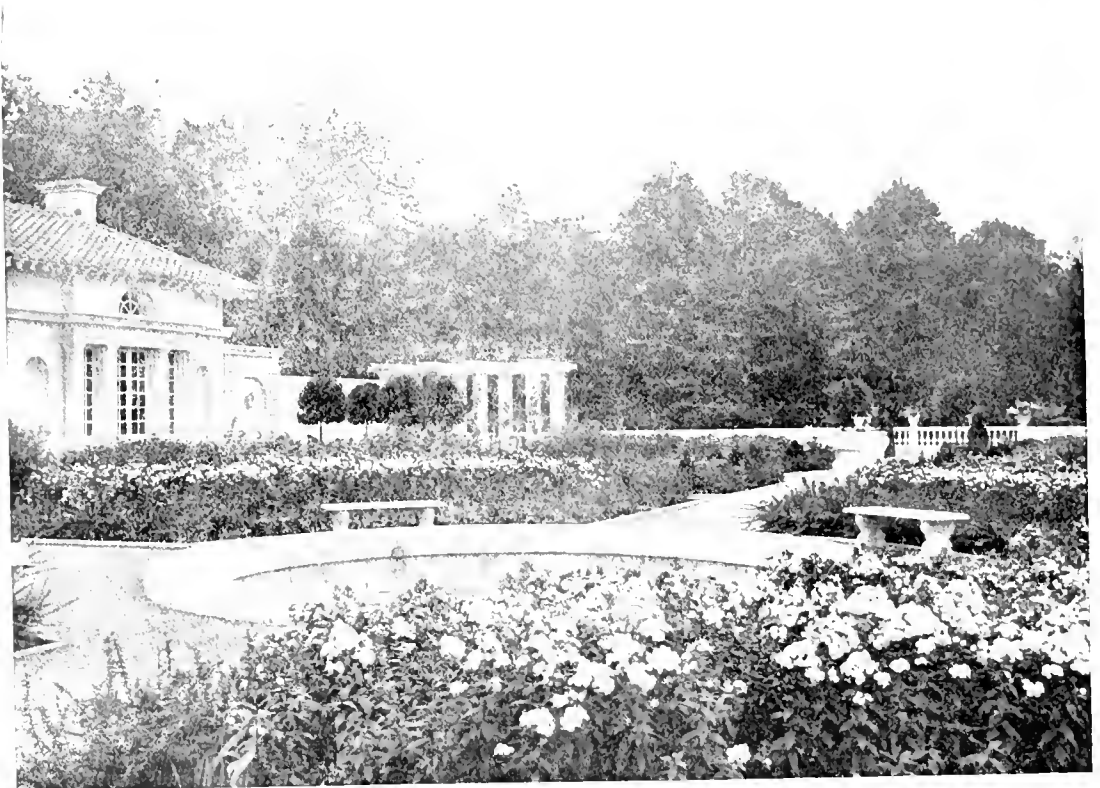
"ELLIS COURT," BERNARDSVILLE, N.J.

THE LOWER GARDEN



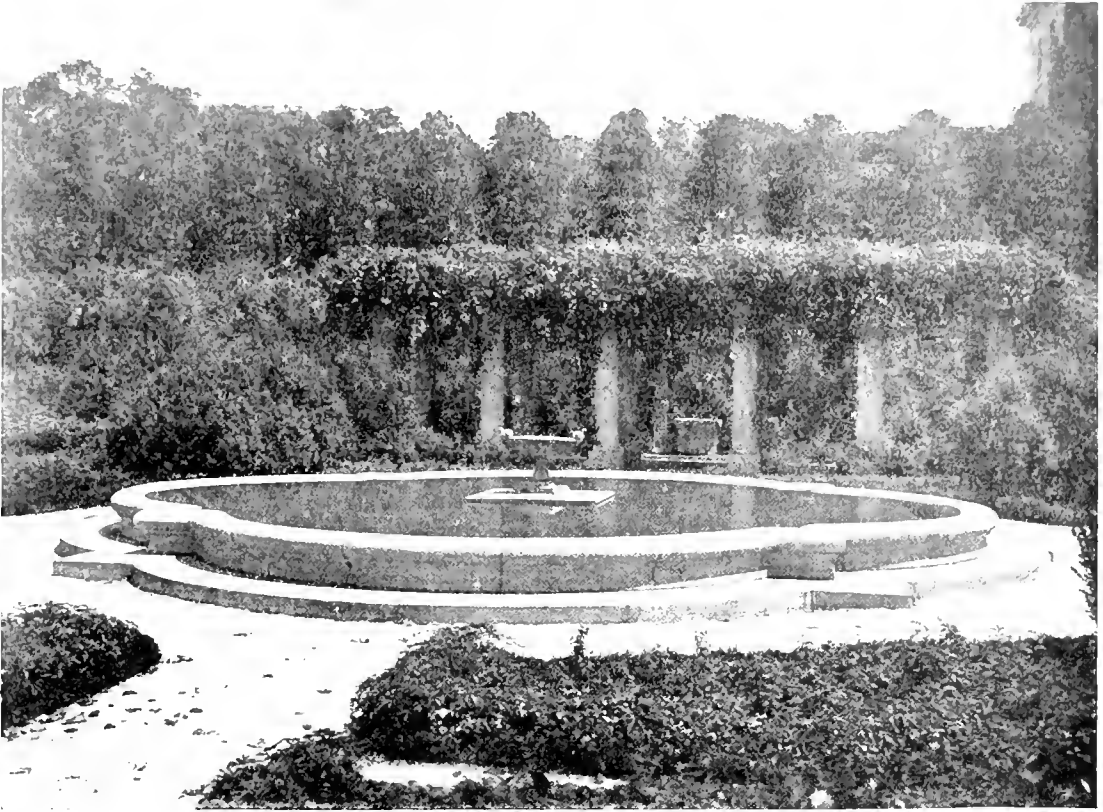
"THE FARM," DANVERS, MASS.

LOOKING DOWN THE GARDEN



"GLEN EL-SINORE," POMFRET, CONN.

THE CENTRE OF THE GARDEN



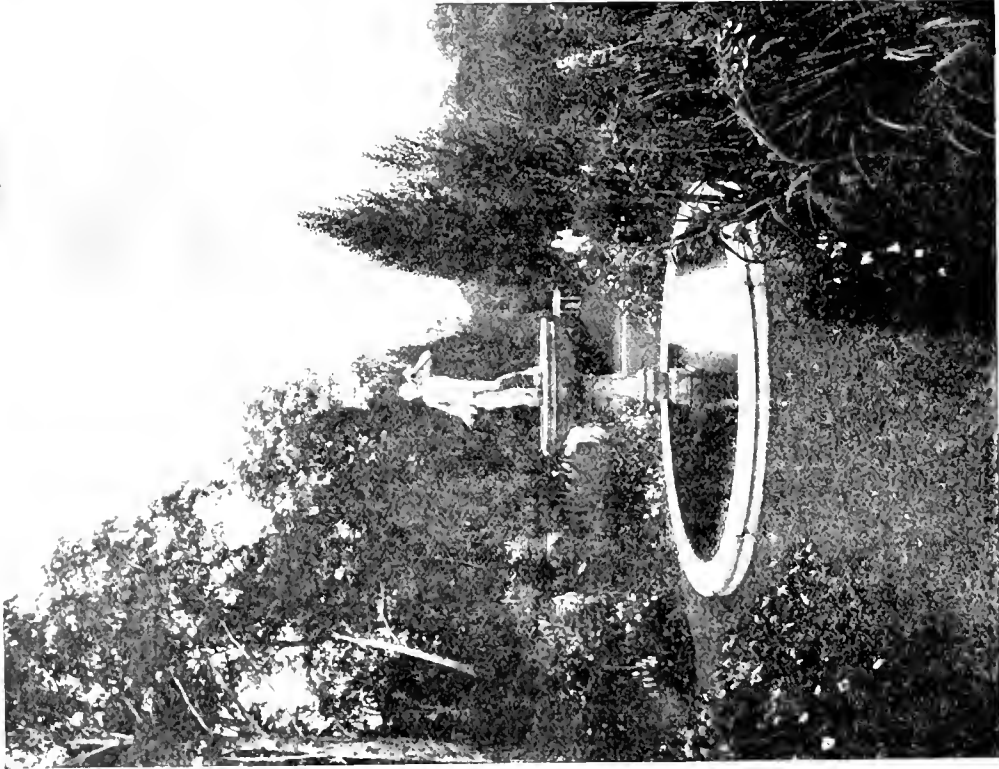
"WOODLEA," SCARBOROUGH, N. Y.

THE FOUNTAIN

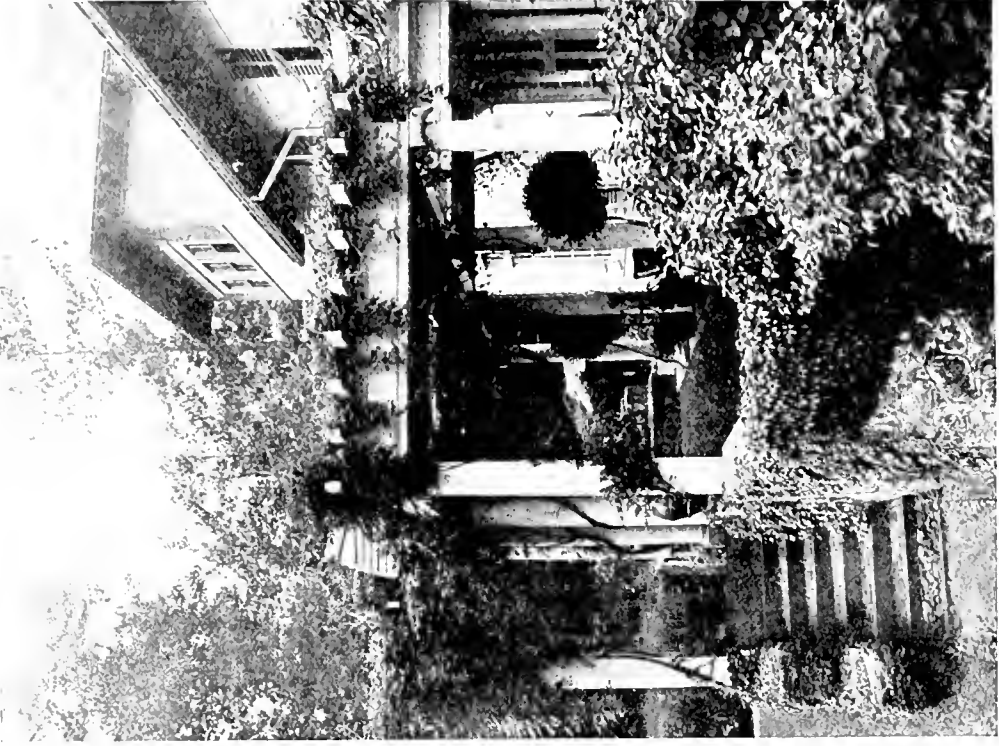


"BRANDYWINE FARM," LENAHE, PENN.

THE GARDEN FRONT FROM THE HOUSE



"BELLEFONTAINE," LENOX, MASS.



"VILLA NARCAULT," MONT CLAIR, N.J.

ENTRANCE TO THE GARDEN



TWO PANELS FOR THE DECORATION OF A CHURCH

BY MRS. G. F. WATTS AND CLASS (COMPTON)

THE HOME ARTS AND INDUSTRIES ASSOCIATION. BY ESTHER WOOD.

AMONG the many public and private teaching bodies for the development of English handicrafts, the Home Arts and Industries Association has won a unique place by bringing amateurs of all ages under the discipline of technical training at competent hands. The "developed industries" section, in which groups of trained students are organised on a professional basis, becomes yearly a more interesting and vital part of the Association's work; but the bulk of what is seen at the annual exhibition, held in May at the Albert Hall, is the result of amateur effort, in no disparaging sense of the term.

This year's display, which was opened by Her Majesty Queen Alexandra, was marked by a high average of craftsmanship, especially in the textiles and needlework, which balanced, in some degree,

the general lack of novelty in design. The happy exception to this deficiency was the work of the



CARVED OAK FRAME "HONESTY"

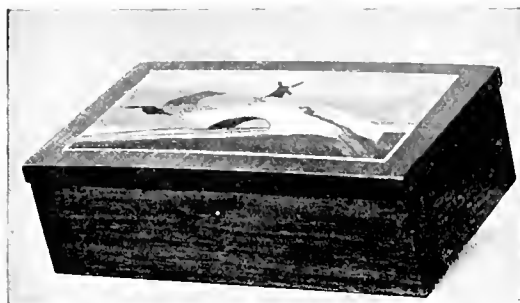
BY ISAAC INGRAM (LEIGH)

classes for wood carving and inlay, held by the Hon. Mabel de Grey at Pimlico and Stepney, the Hon. Gertrude Douglas Pennant at Ratcliffe, the Hon. Mrs. Carpenter at Bolton-on-Swale, and the Hon. Mrs. Hodgson at Eserick, Yorks. Here the designs fully maintained their excellent standard of previous years. These ladies have, in fact, founded quite a school of modern wood-inlaying, which for sincerity and charm of touch, combined with fertile invention, need not fear comparison with the best professional work of the day. At Eserick the pupils are encouraged, as they should be, to make up their own work, and where this is impracticable, the designers, constructors, and decorators achieve together an admirable unity of effect. Mrs. Hodgson's design of ships was inlaid by Miss Elsie Hodgson in an oak chest constructed by William Jackson, who also showed some good carving on a narrow corner-table of very pleasant shape. A similar



INLAID CHEST

DESIGNED BY THE HON. MRS. HODGSON
EXECUTED BY ERNEST EASTERBY (ESCRICK)



"BRIDGE" BOX

BY MARY ELLICE AND
DAVID LORD (STEPNEY)



BOOKCASE

INLAID BY H. COLLIER
(RATCLIFF)

chest, made and inlaid by Ernest Easterby, under the direction of the same designer, was one of the best exhibits of the year. Another good chest was inlaid by the class at Ratcliff, whose work also included a book-case by H. Collier, with a door inlaid with the figure of a nun, a notice-frame for St. James's Church, inlaid with coloured woods and mother-o'-pearl, executed by Arthur Simmons from Mr.

Archibald Hogg's design, and some very pretty and original letter-boxes, designed by Miss Barker and carried out by David Lord and Herbert Shaw. Another quaint and striking little design was for a "Bridge" box, by Miss Mary Ellice; this, too, was very effectively inlaid by David Lord. Three cabinets were sent by Mrs. Carpenter's class at Bolton-on-Swale, and the teacher's piquant little study of a row of schoolchildren, for the decoration of a stationery case, was carried out with excellent feeling and technical proficiency. The Stepney pupils distinguished themselves in two light and dainty bookcases—a "Shakespeare" and a "Walter Scott"—with symbolic and decorative designs appropriate to the two poets on the door of the cupboard in each, arranged by Charlotte Campion, and carried out by H. Shaw and William Beer.

Of plain wood-carving, the large oak bedstead sent by the East Grinstead class was the most ambitious example, promising well for the pupils' development if this is kept on simple and natural

lines. From Eastwood and Cockfortess there was also sound and unpretentious work, and from Miss Heath's class at Leigh, Kent, came one of the best pieces of decorative carving in relief—a small oak picture-frame, with a design from the beautiful and unwearying "honesty" plant.

With the exception of the ever-delightful work of

the quiet and conscientious work of Mr. D. J. Mackenzie and his class of fisher-lads at Newlyn, Cornwall, whose progress has all along been on the true lines of design and craftsmanship. This class has escaped the tendency to thin and flashy ornament, and has consistently treated metal as

having body as well as face. Its reputation for fenders was kept up by a good and characteristic example of their style, in wrought brass, with a fish-and-lobster design on the curb. There were also some excellent jugs in *repoussé* brass and copper, done by two class members, Wright and Nicholls, a handsome copper fire-screen by W. Pezzack, and a scene executed by Wright with enamels by Reginald Dick, all from Mr. Mackenzie's designs.

the Keswick centre, where the higher branches of the copper and silver smiths' crafts are now well established, the exhibits in decorative metal were less than usually good. Praise is due, however, to

metal workers had the advantage of Miss Isabel McBean's designs for table-ware, as well as those of their own well tried and resourceful artists, Harold Stabler and Herbert J. Maryon, and they



"SHAKESPEARE" BOOKCASE

BY CHARLOTTE CAMPION AND
H. SHAW (STEPNEY)



INLAID CHEST

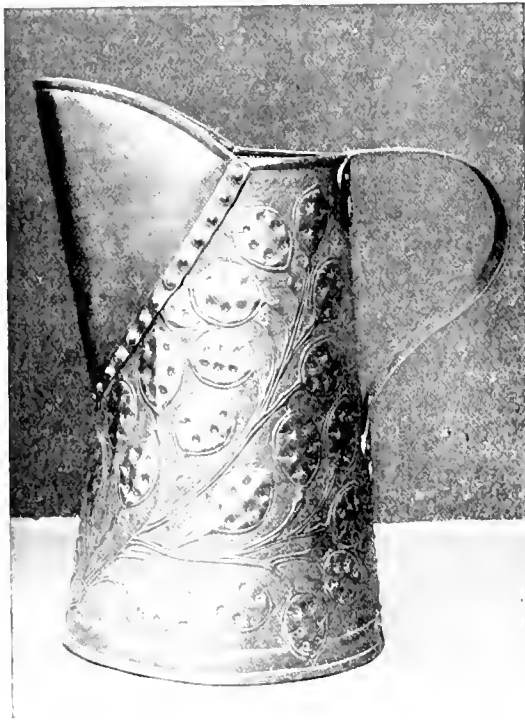
BY ELSIE HODGSON AND WILLIAM JACKSON (ESCRICK)

showed a remarkably good year's work in the finer kinds of craft and decoration. The sets of silver spoons in many delicate and original devices, and of dainty dress-buttons in silver and enamel, so deservedly admired at the last exhibition, were again conspicuous and welcome. There were also a gold altar-cross in simple and judicious taste, and a church panel with excellent lettering. The workmanship of Robert Temple and others was uniformly good. A copper "tazza,"



TWO JUGS

BY ISABEL MCBEAN AND ROBERT TEMPLE (KESWICK)



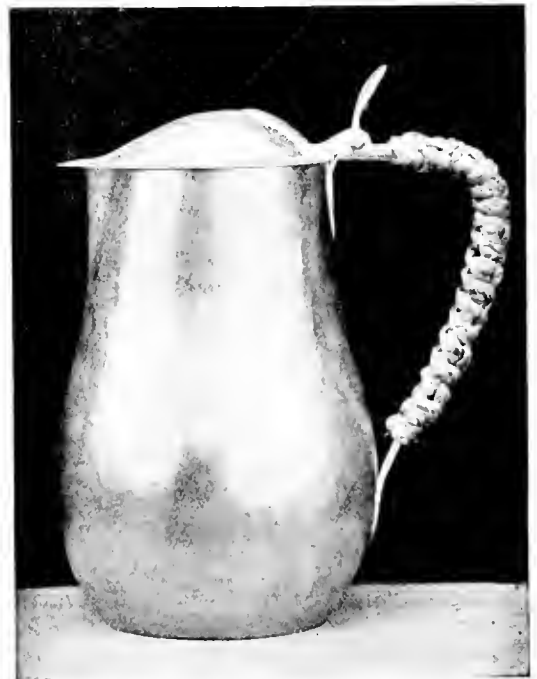
COPPER EWER

BY WALTER COX AND
HENRY SMITH (YATTENDON)

designed and wrought by Frank F. Clarkson, was the chief metal exhibit from Bolton-on-Swale. At Yattendon one missed the always interesting and distinctive work of the class-holder, Mrs. Waterhouse, but there was a substantial copper ewer with

a quaintly-divided handle, by two of her pupils, Walter Cox and Henry Smith.

The little group of builders, masons, and decorators, at Compton and Limnerslease, Surrey, who, under the direction of Mrs. G. F. Watts, have been working for years at their own church



SILVER JUG

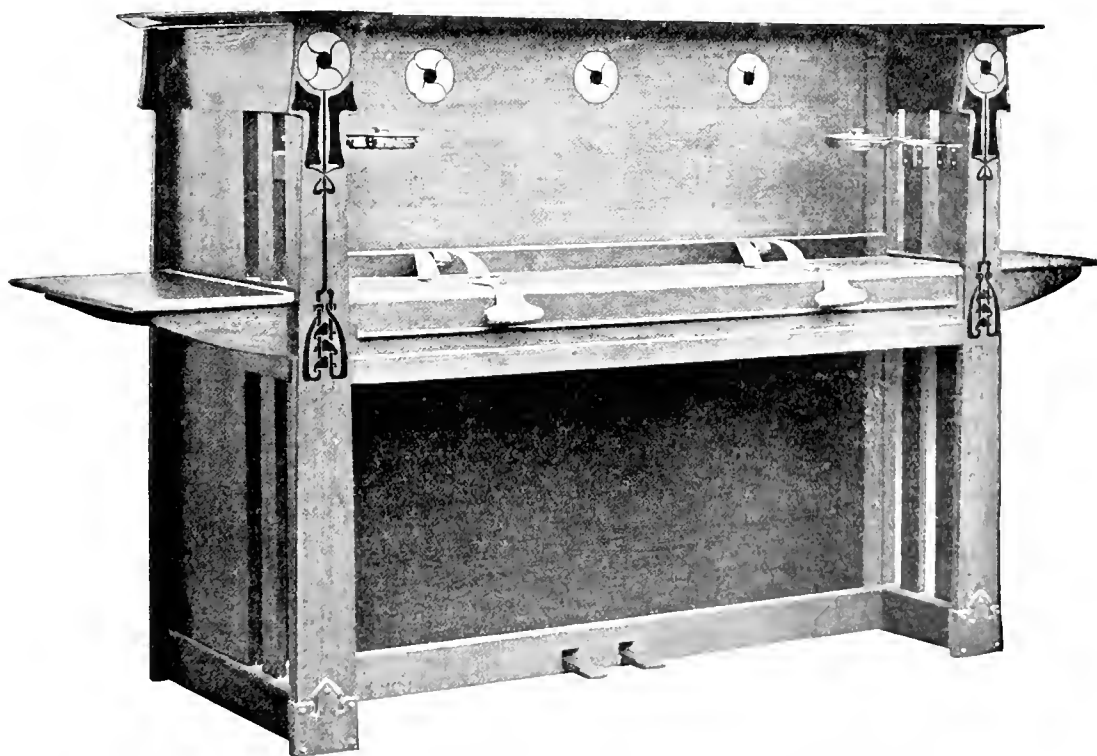
BY HERBERT J. MARYON AND
ROBERT TEMPLE (KESWICK)

and its ornaments, now showed the first-fruits of their efforts at gesso panelling. Four full-length subjects from Mrs. Watts's designs, though still unfinished, gave a very favourable impression of the scope and seriousness of the work. The angel-figures are standing alternately back and face to the spectator as if "circle-wise," and the curves of the gold fillets that link them give to their rich but sober colouring the added interest of line. The terra-cotta vases and decorative reliefs for various parts of the building are full of the delicate imagination and fine technique that we have grown to expect from Mrs. Watts and her pupils. The chief of the "developed industries" in kindred material is the Birkenhead school of pottery under Mr. Harold Rathbone, which always shows a considerable amount of work on these occasions. Church pottery, panels, wall fountains and devotional objects, to which the "Della Robbia" method lends itself so well, form an increasingly important element in the work of this school.

Embossed and tooled leather work has been brought to a high pitch of excellence in several of the "Home Arts" classes, notably at Leighton

Buzzard and Porlock Weir. At this last centre, the good traditions so admirably set and maintained for ten years by the late Miss Baker are being worthily carried on by her sister, Mrs. Cunninghame. Exhibits by Philip Burgess and others showed highly finished workmanship and intelligent feeling for the material. At Leighton Buzzard the work of Minnie King, J. Mercy, and a young and very promising craftsman, Herbert Metcalf, was especially commendable. J. Mercy's little note-book, with the grape design, might serve as an object-lesson in the application of colour.

Among the textiles are always to be found some of the best examples of the Association's work. It is not too much to say that the Windermere weaving industry is producing some of the most beautiful fabrics now made in this country, and the mixtures of silk and linen, which are so distinctive a feature of the work for charm of texture and surface, were this year more than ever pleasing in the matter of colour. Under these conditions the plain self-coloured stuffs were so satisfying to the eye as to make pattern seem superfluous; but some very excellent patterns were also on view,



"THE VALKYRIE" UPRIGHT GRAND PIANO

DESIGNED BY LEONARD WYBURN
EXECUTED BY MESSRS. J. AND J. HOPKINSON, LTD.

(See *London Studio-Talk*)

STUDIO-TALK.

(From our own Correspondents.)

and the embroideries, though less distinguished in design, were exquisite in needlecraft. The Canterbury weavers have improved greatly during the last few years, and their "opaline" mixture of silk and linen is one of the most interesting of the new materials for rich and yet simple and cleanly draperies and gowns. The Falkland linens were equally good in colour, and among the needlework special praise is due to that of the Soho Girls' Club. The Haslemere weaving, spinning, and tapestry industries, under the well-directed energy of Mrs. Joseph King and Mr. and Mrs. Godfrey Blount, are developing most creditably in many directions. Their linen and woollen stuffs are in steady demand, and the tapestry rugs and carpets shown this year were no less agreeable in colour and pattern than solid and practical in workmanship. The Brighton and Birmingham classes also showed an excellent variety of rugs in plain and good colours, and it was pleasing to find so many of the textile pupils working in homely and serviceable things.

The Arts and Crafts Society will hold an exhibition at the New Gallery in January, 1903.

LONDON.—Mr. Arnesby Brown has from the beginning of his career as an exhibiting, artist shown himself to be possessed of capacities so much above the average that few people can have been surprised to find him taking his place this season among the few indisputable chiefs of the modern school. His landscape, *The River Bank*, at the Academy ranks certainly as one of the best pictures of the year. It is painted with surprising certainty and sureness of observation and with large decisiveness of touch; and it is, as well, a sumptuous and admirably-harmonised piece of colour. As a faithful and sincere study of Nature it can hardly be too highly praised; and as an avowal of a wholesomely intelligent art creed it gives ample evidence of the artist's unusual qualifications for success in his profession.

There are many who think that Art should have no commerce at all with homilies and sermons in paint. These things, it is said, are really "the immorals of art," since they turn a source of æsthetical emotion and pleasure into a form of



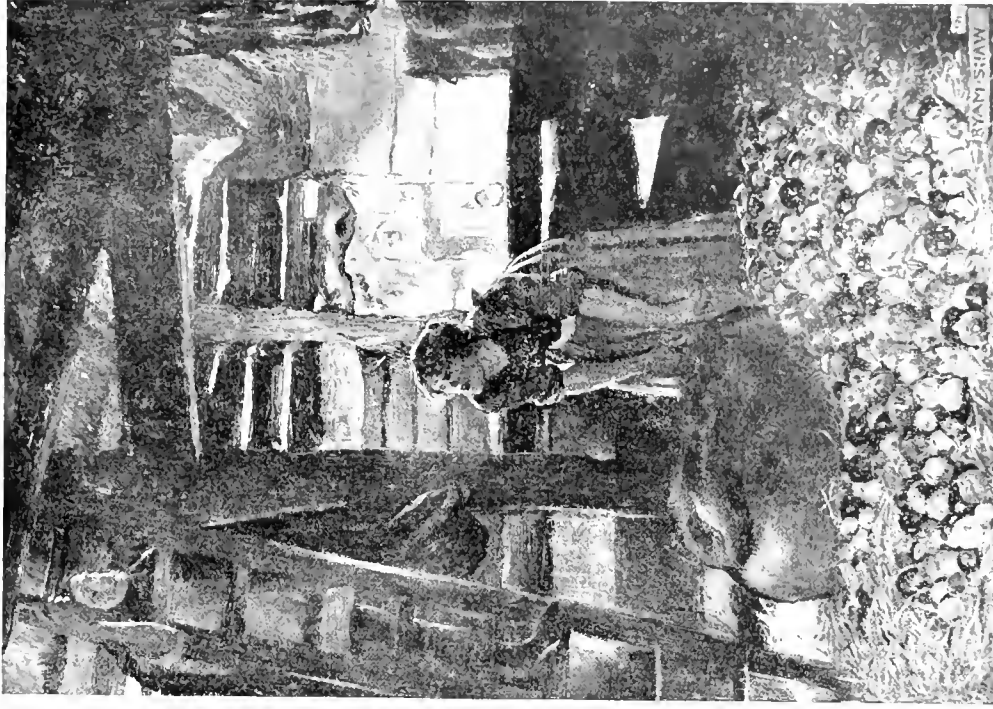
"THE RIVER BANK"

BY ARNESBY BROWN



BY BYAM SHAW

*"I go to an harpist with quæres
 than look the hands full with Dædal
 and vexation of spirit"*



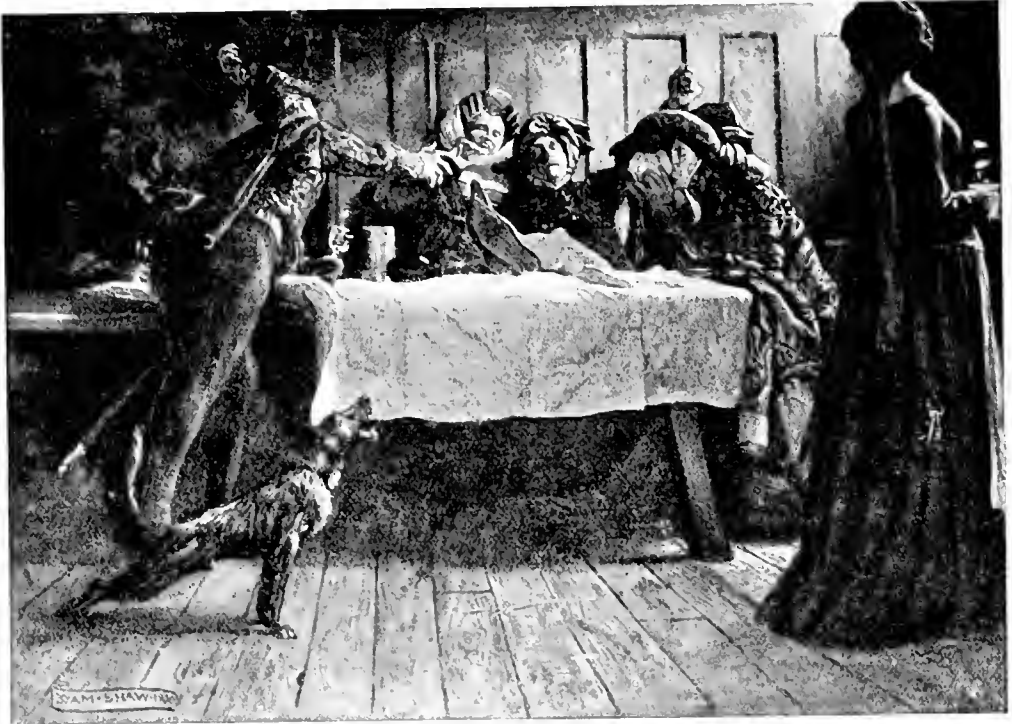
BY BYAM SHAW

*"Also take no heed unto all words
 that are spoken; lest thou hear thy
 servant curse thee"*

moralising instruction as ancient as sin itself—and as commonplace! But this kind of criticism is also ancient and somewhat trite. Genius goes her own way in spite of it, and in the long run is justified of her children. There were some who shook their heads when it first became known that Mr. Byam Shaw, greatly daring, intended to illustrate the Book of Ecclesiastes, and to find in its splendid rouéism—its jaded yet masterful commonsense—material enough for thirty small cabinet pictures. That there was no need for any head-shaking, save that of approval, is now made clear by a visit to the Dowdeswell galleries in Bond Street, where the results of Mr. Byam Shaw's new venture may be seen and admired. The artist has been bold in a very thoughtful manner, interpreting his chosen texts in a generous and manly spirit, and exhibiting the drama of the moral sense in many of its manifestations, as displayed in the ironies of life at various periods. The subjects connect the present day in London with the Puritans of old, and also with the mediæval Italians. One picture, too, representing a scene of primitive jealousy and love, invites us to study a courtship at the seaside in a very far-off

time, when clothes played no part at all in any one's life. In this wide range of subject Mr. Byam Shaw has plenty of scope for humour; and humour, light and playful, is a quality which Mr. Shaw possesses in abundance, though it does not always find its way from his sketches into his pictures. The present works are rather in the nature of free, bold sketches, more attention having been bestowed on their dramatic conception than upon their technical execution; and this fact suggests a question that is well worth asking. Is it really wise that a man of original thought should be thus prodigal in his display of good ideas in fine sketches? Does it not seem rather like a squandering of creative energy, a slow bleeding away of power? Might it not be better to spend more time on matters of technical interest and value, remembering that even the most fertile minds begin to repeat themselves if they use up their first freshness of ideas too rapidly?

The collection of more than five hundred pictures, drawings and engravings by prominent French artists, which is one of the chief features of the "Paris in London" exhibition at Earl's Court,



"Rejoice, O young man, in thy youth, . . . and walk in the ways of thine heart, and in the sight of thine eyes; but know thou that for all these things God will bring thee into judgment"

BY BYAM SHAW



*"Who knoweth the spirit of man that goeth
upward, and the spirit of the beast that
goeth downward to the earth?"*

"BETHIGELET"
BY BYAM SHAW

can be heartily praised as an interesting and comprehensive gathering of good things. Nearly all the works which have been brought together are of more than average merit; and as many schools of practice are represented, the show summarises well the more important phases of artistic activity on the other side of the Channel. Among the landscapes and studies of open-air subjects the best contributions are M. E. A. Boulard's *Edge of a Pine Forest*; M. L. Dambeza's strong and serious record of Nature, *At Dawn*; M. Maurice Eliot's *Landscape in the Ardèche* and *Life in the Fields*, an excellent note of brilliant sunlight; M. C. Guignard's *Sand Hills near Etaples*; M. E. Isembart's well-drawn and cleverly-painted *An Arm of the Sea near Quimper*; M. P. Franc Lamy's *The*

Road; M. E. Petitjean's *Autumn Mist at Marseilles*; M. F. J. Quignon's *Apple Tree Blossoms* and *Hills at Nesles*, both full of sunny atmosphere; M. Raffaelli's admirably-treated landscape in delicate tones of grey, *The High Road*; and M. Leon Tanzi's *Saint-Cloud* and *A Bite!* The best figure pictures are *The Torrent* and *Last Rays*, by M. Paul Chabas, very soundly studied and delightful in colour; M. Guiraud Scevola's water-colours, *Adoration* and *A Lady of the Renaissance Period*; and the series of minutely-elaborated and shrewdly-observed portraits by M. J. J. Weerts. There is a wonderful pastel, *In Port*, by M. Le Gout-Gerard; and M. P. D. Bergeret's still-life picture, *Shrimps*, must be highly commended for its charm of handling and harmonious colour. In addition

to the pictures, there is on view some admirable sculpture, and a room is devoted to etchings and engravings by many of the best modern masters.

At the Clifford Gallery an exhibition of cabinet pictures by Glasgow artists has been recently opened. It is strongest in landscapes and sea-pieces, but there are a few figure pictures of some importance. Mr. Patrick Downie's *Banks of Clyde* and *Clearing after Rain, on the Clyde*; Mr. W. A. Gibson's *In the Fields near Ipswich*, *In the Meadows*, and *A Country Roadway*; Mr. A. Frew's *Sunlight and Shadow* and *A Westerly Breeze*; and Mr. A. McBride's *On the Fleet, Kirkcudbrightshire* and *In Amberley, Sussex* are memorable as good notes of colour set down decisively and with sound technical knowledge. Mention must also be made of Mr. David Fulton's *In the Dark Wood*; Mr. Harry Spence's *A Galloway Farm*; Mr. James Kay's *Launch of a Liner*; and Mr. Bareley Henry's *The Rising Tide*.



"So I was great, and increased more than all that were before me . . . and, behold, all was vanity and vexation of spirit"

BY BYAM SHAW



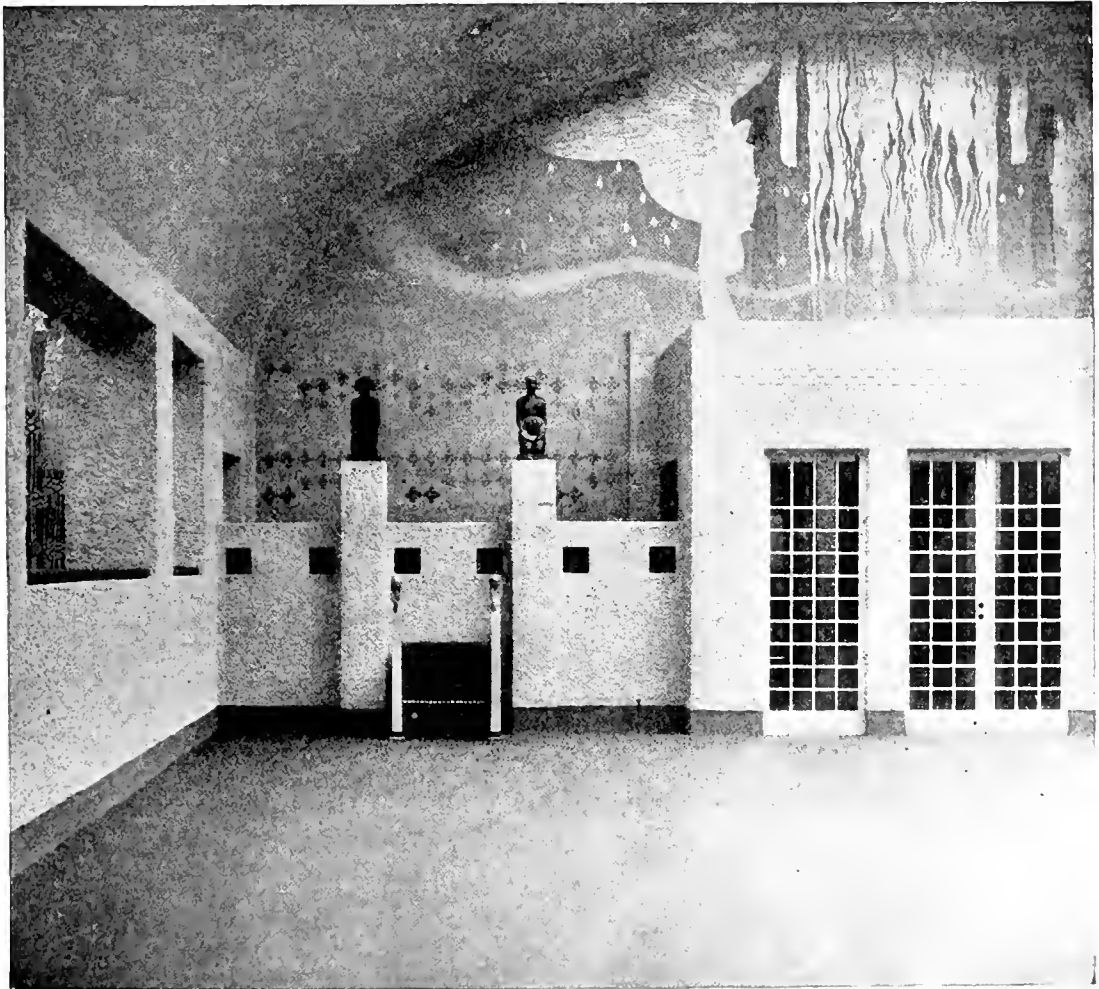
Mr. P. W. Steer is showing at the Carfax Gallery a number of paintings and drawings which illustrate well the definite individuality of his view of Nature and of his methods of expression. Most of these works are comparatively small in scale, but their breadth of treatment and strength of manner make them of quite exceptional interest. They have especially that attractiveness of decorative style which is a distinguishing characteristic of all Mr. Steer's productions; they are well composed, and are stated with a happy audacity of touch that, though possibly a little disconcerting to lovers of smooth and mechanical finish, is extremely attractive to every one who finds pleasure in the frank statement of a personal conviction.

We give an illustration on page 133 of an upright grand piano designed by Leonard Wyburd and executed by Messrs. J. and J. Hopkinson.

PARIS. —The wonderfully clever and versatile work of M. Edgar Chahine, the Armenian artist, has been reviewed so recently in the pages of THE STUDIO that no further introduction is necessary in presenting to our readers his etched portrait of *Madame Louise France*, the remarkable actress whose extraordinarily powerful renderings of many and varied rôles have established her firmly in the esteem of Parisian audiences.

G. M.

VIENNA. The common topic of conversation in Vienna is Klinger's *Beethoven*, which is exhibited for the first time, for never has any work of art brought forth so much controversy and so many differences of opinion here. Even the critics are undecided as to what Klinger means to teach



VIENNA SECESSION EXHIBITION— THE NORTH WALL

DECORATED BY ADOLF BOEHM



VIENNA SECESSION EXHIBITION THE OUTER TEMPLE

DECORATED BY J. M. AUCHENTALLER,
F. ANDRI AND F. KOENIG

us by this work, and therefore disagree in their words of praise or blame. The cause is to be seen in this, that the artist has created a work for himself such as the French call "*l'art pour l'art*." The whole impression of Klinger's *Beethoven* is so new, something to which we are so entirely unaccustomed even in thought, that the general impression is at first sight not an altogether harmonious one.

In adopting the methods of the old Greek sculptors the artist has employed many kinds of materials. The nude figure is of white marble; the mantle, falling across the knees in wonderfully graceful folds, is of yellow agate. The throne is of

bronze, ornamented on the arm-rests with bands of bright gold. The back rest is a ground of blue enamel, while for the chorus of children ivory is employed. The throne is poised on a rock of grey granite, a black eagle with bronze claws sits at the "Master's" feet. The back of the throne is ornamented with allegories which are neither easy to understand nor to explain. To the right are Adam and Eve, to the left Tantalus, and in the middle a figure bearing the features of Beethoven, standing between Christian and heathen beauty.

Klinger's *Beethoven* is one of the finest pieces of

technical manipulation imaginable, and the oftener and closer one regards it the greater is our wonder. The face is after the mask taken by Klein from Beethoven when living. The whole position is expressive of the greatest mental concentration, and the involuntarily clenched fists full of energy.

The Secession has exhibited this work in an unusual manner by transforming their home into a temple. The monument stands in the great central aisle, with decorative wall paintings symbolic of the rising and setting sun, the work of Professor Roller. In the side aisles the walls have mural ornamentation in various new techniques—in card-wood, embossed copper, painted stuccos, and friezes.

The illustration on page 141 shows the north wall of the inner temple decorated in gold by Adolf Boehm, the subject being *The Coming Day*. On each of the pillars is a wreath-bearing maiden in bronze, the work of Rudolf Bacher, while the chair was designed by Ferdinand Andri.

The frescoes of the outer temple (illustrated page 142) were done by J. M. Auchentaller and Ferdinand Andri. The frescoes on either side of the entrance were made by Ferdinand Kolnig. All these artists have vied with one another to give

something suggestive of Beethoven's works and at the same time something that shall harmonise with the spirit of the great Master.

The reading room, here illustrated, is a delightful little corner in white with one-toned flowers on the window-sills, just the place where one could spend a cosy half-hour examining the works of art lying about it.

A. S. L.

BERLIN.—The recent Exhibition of the Berlin Secession Society was marked by a distinctly progressive character, for a number of members who imagined themselves to be hostile to the tendencies of the leading spirits had withdrawn from the ranks during the winter. The most noteworthy features of the exhibition were a *Portrait of the Opera-singer, d'Andrade*, in the character of Don Juan, by Macstevogt, painted with remarkable verve; a Biblical subject, *Samson and Delilah*, by Max Liebermann, which, on account of its force of expression and skill of composition arrests the attention at once; a beautiful idyll, noticeable for its effective colouring, by Ludwig von Hofmann, called *Girls Bathing*; a *Society Group*, by Zuloaga; and a masterly *Portrait of a Lady*, by Lucien Simon. With these must be noticed various examples of

the work of men of earlier schools, such as Monet, Manet, Liebt, Böcklin, Victor Muller, and Whistler. Wilhelm Trübner delighted us with a number of portrait and equestrian studies. Isaac Israels, the gifted son of the veteran master, Josef, who gave his cordial support to the original formation of the Secession Society, and George Hendrik Breitner represented the impressionists of Holland. The Russian, Constantin Somoff, has a delicately painted *Portrait of a Lady*, full of refined character, in a costume such as was worn thirty years ago. Odga Boznanska exhibited three admirably executed portraits. John Lavery, John S. Sargent, and



VIENNA SECESSION EXHIBITION

THE READING ROOM

Grosvenor Thomas ably illustrated the development in the capital of the British Isles of the impressionist style. The exhibits of a group of Norwegian painters, imbued with a love of the mystic and symbolic—notably Edward Munch, who paints in the style of Willenssen and Maurice Denis—with those of the old-fashioned Belgian sculptor, George Kinne, are especially noticeable amongst their eminently naturalistic surroundings.

Max Klinger's *Head of Liszt*, and a coloured marble *Bust of the authoress Ascinieff*, had already at the last Dresden Exhibition won recognition as good examples of his work, which, though always charming, can scarcely be said ever to attain to the ideal. The grand group of sculpture by the great French master, Auguste Rodin, full, as is everything from his hand, of virile force, stood conspicuously out amongst the comparatively mediocre plastic work of the exhibition.

The Munich masters, Fritz von Uhde, H. Zeigel, T. T. Heine, Habermann, H. Schramm-Zittau, with Leopold Count Kalkreuth and Hans Thoma, who work at Stuttgart, and H. von Volkmann, who

resides at Karlsruhe, were also well represented. Amongst the Berlin artists may be specially named Ulrich Hübner, Robert Breyer, Gustav Haeger, Hermann, Fritz Klein, and Martin Brandenburg.

L. K.

DRESDEN.—Mr. Johannes Ufer, whose water colour of *Seamstresses* we reproduce in this number, is one of the most talented pupils of Professor Kuehl at the Dresden Academy Schools. At the advice of his teacher he has chosen the water-colour technique as his specialty, it being a medium not much cultivated here.

Mr. Ufer gives his aquarelles a brilliancy and richness of colouring that make them appear at first sight like oil-paintings. Whether this is to be praised unreservedly is a matter of doubt. It heightens, at any rate, the pictorial effect of his usually large sized work.

Some of the best of Mr. Ufer's pictures are the result of a sketching tour in Hungary and other Austrian borderlands. A picture of the Market-



"SEAMSTRESSES"

FROM A WATERCOLOUR BY JOHANNES UFER



place at Kronstadt is one of the most pleasing of his works.

H. W. S.

MONTREAL.—The Montreal Branch of the Women's Art Association of Canada is now holding its second Exhibition of Arts and Handicrafts, this time confining itself to those arts more especially adapted for production in the home.

The association aims at conserving and improving such crafts as spinning, weaving, dyeing, fine needlework, pillow-lace making, needle-point, basketry, etc., and hopes to prevent the rapidly-declining Indian arts from disappearing altogether—a loss the importance of which is as yet scarcely realised.

The exhibition was planned with the idea of inaugurating this branch of the work of the association, and it has met with signal success, some really fine specimens of lace, leather-work, china-painting, and wood-carving being shown. Among the Indian exhibits there were some truly beautiful and effective pieces of bead-work, designed and executed by squaws in remote parts of the Dominion. They showed a great superiority in both design and colour over the work done nearer to civilisation, where natural taste has been influenced by the demand for cheap imitations. The association hopes to be able to gratify the present keen desire for bead ornaments, chains, belts, etc., by ordering a quantity of such things from the Indian reserves, thereby encouraging the Indian women in habits of industry, and at the same time helping to preserve a beautiful art.

It is expected that all branches of the association will help on this work by opening establishments for the disposal of home productions, thus encouraging the country people in a practical way.

REVIEWS.

An Outline of the History of the Ukiyo-ye. By ERNEST F. FENOLLOSA. (Tokio: Bunshichi Kobayashi. San Francisco: Vickery, Atkins & Torrey.)—Since the appearance of the late Professor W. Anderson's excellent catalogue of Japanese colour prints no work upon this subject has been produced which is so informing and valuable to the student as this truly sumptuous volume. Although dealing avowedly with the *Ukiyo-ye*, or popular school of pictures, and therefore not confined to works executed in chromo-

xylography, probably the main interest of the book will be found in the remarks which the author makes regarding the colour prints of the eighteenth century. The progress of the art is carefully described by him from the black outline prints coloured by hand which he traces back to about the year 1670, or the time of Hishigawa Moronobu. From the years 1715 to 1742 the *urushi-ye*, or "lacquer pictures," became common. In these black lacquer and colours were also applied by hand. Other varieties of painted prints existed, called *tan-ye* and *beni-ye*, from the red colours used to tint certain details of the prints. At a later period the printing of colours from wood blocks was commenced, and for some time two blocks only were used in addition to the black one, the colours usually employed being pink and green. About 1758 a third colour block was added, the prevailing colours being red, blue, and yellow—green being produced by the superimposition of the yellow upon the blue. In 1765 Harunobu introduced a range of tones each printed from separate blocks, which was a decided advance in the art. "Instead of red, green, and blue, he chose soft flat tones of greys and olives for his backgrounds of sky, water, earth, or wall—backgrounds which had heretofore been left of the white paper. This was an important step toward pictorial effect; it gave atmosphere, and made every area of the design enter into the colour symphony. Against these grounds he then threw up his figures in stronger tints, each having a separate block to secure its exact value—figures and groups which elaborated the finest charm of his earlier line illustrations. In this way he produced what soon became celebrated throughout the provinces as *Yedo nishiki-ye*, or brocade painting." Harunobu's pupils carried on the work of their master; and Haruhiro, better known as Koriusai, painted in the master's style for about ten years after Harunobu's death. Of the developments of the art under Shunsho, Kiyonaga, Utamaro, Hokusai, and others, we must refer our readers to Professor Fenollosa's valuable essay. Of the twenty magnificently printed illustrations, all reproduced in Japan from wood blocks in the style of the originals, we have nothing but the highest praise. When such examples are compared as Plate 5 by Kiyonobu, in which pink, green, and black are employed, with Plate 6 by Kiyomitsu, red, blue, yellow, and black; and Plate 8 by Harunobu, with its ten separate printings some idea of the remarkable development and ultimate perfection of the art may be obtained. The book is one which should be in every public art library

Awards in "The Studio" Prize Competitions

at the disposal of students and in the hands of every collector.

Encyclopædia Britannica. New volumes. Edited by SIR DONALD MACKENZIE WALLACE, DR. ARTHUR T. HADLEY (President of Yale), and HUGH CHISHOLM. (London: Adam & Charles Black and *The Times*). With a view to rendering the "Encyclopædia Britannica" of more practical value by the introduction of the latest discoveries and conclusions on things in general, the publishers are issuing an important supplement, and, so far as it is possible to judge from the two volumes of the series already issued, the new venture promises to uphold in every respect the high traditions of this wonderful publication, which has maintained its vitality and authority for upwards of a hundred and thirty four years. The mere record of the many and varied matters dealt with in the two volumes would much more than exceed the necessarily limited space at our disposal, and we must confine ourselves therefore to a brief review of the features that will appeal more especially to readers of *THE STUDIO*.

It is satisfactory to note that art matters are dealt with liberally and exhaustively, and that the articles have, for the most part, been entrusted to competent and experienced writers. Mr. Walter Crane, for instance, is responsible for two essays—one upon "Art Teaching," and another upon "Arts and Crafts"; Mr. A. C. R. Carter contributes an article upon "Art Societies," to which is appended a list of the chief European and American institutions; Mr. W. Roberts has something of interest to say about art sales; Mr. H. R. Haxton, about posters; Lord Balcarras, about art galleries; Messrs. H. H. Statham and Phene Spiers review ancient and modern architecture; a sympathetic article from the pen of the late Mr. Cosmo Monkhouse deals with Sir Laurence Alma-Tadema, while all interested in fine and applied art and kindred subjects will welcome the admirable essays on the "Barbizon School" by George Clausen, A.R.A.; "Bookbinding," by Cyril J. Davenport; "Book-plates," by Egerton Castle; "Book printing," by Charles Ricketts; "Ford Madox Brown," by W. M. Rossetti; "Burne-Jones," by Laurence Binyon; and articles on English, French, German, and American caricature, by F. W. White, Arman Dayot, Richard Muther, and Rupert Hughes. Should the abundant promise of these two volumes be sustained by those that come after them, the new series, when complete, will form an exceptionally valuable art library of reference, apart from the record it contains of a thousand and one other matters of interest.

Ancient Castles and Mansions of Stirling Nobility. Described and illustrated by J. S. FLEMING, F.S.A. (Scot.). (Paisley and London: Alexander Gardner.)

—The author of this charming and useful volume realises that the ancient architecture of Scotland has a grim romance all its own, which research and study may connect with the drama of Scottish life during four centuries. That Mr. Fleming would treat his subject thoroughly, keeping clear of the perils of picturesque in history, is a thing that we anticipated, having in recollection the modest excellence of his little book on *The Old Lodgings of Stirling*—that is, the old town houses of the Stirling nobles. The great attraction of Mr. Fleming's work is its freedom from the taint of book-making. Every page is the product of a serious hobby followed with untiring industry and delight. The author wrote because he had mastered a subject that fascinated him; he was content to be his own reading public; and it was not until his friends had seen the results of his hobby that any thought of publication came into his mind. It is thus that books connected with the arts should be written and illustrated.

An ingenious movable model of a horse, suitable for use by art-students, has been sent us by Messrs. Baillière, Tindall & Cox, of Henrietta Street. It is made of strong cardboard, coloured on both sides, and the system of jointing is so clever that the model can be made to represent any movement or posture which a horse may assume. It can be held in position on a drawing board by means of a pin. The model measures about eighteen inches long, and its price is one shilling and sixpence.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XIX.)

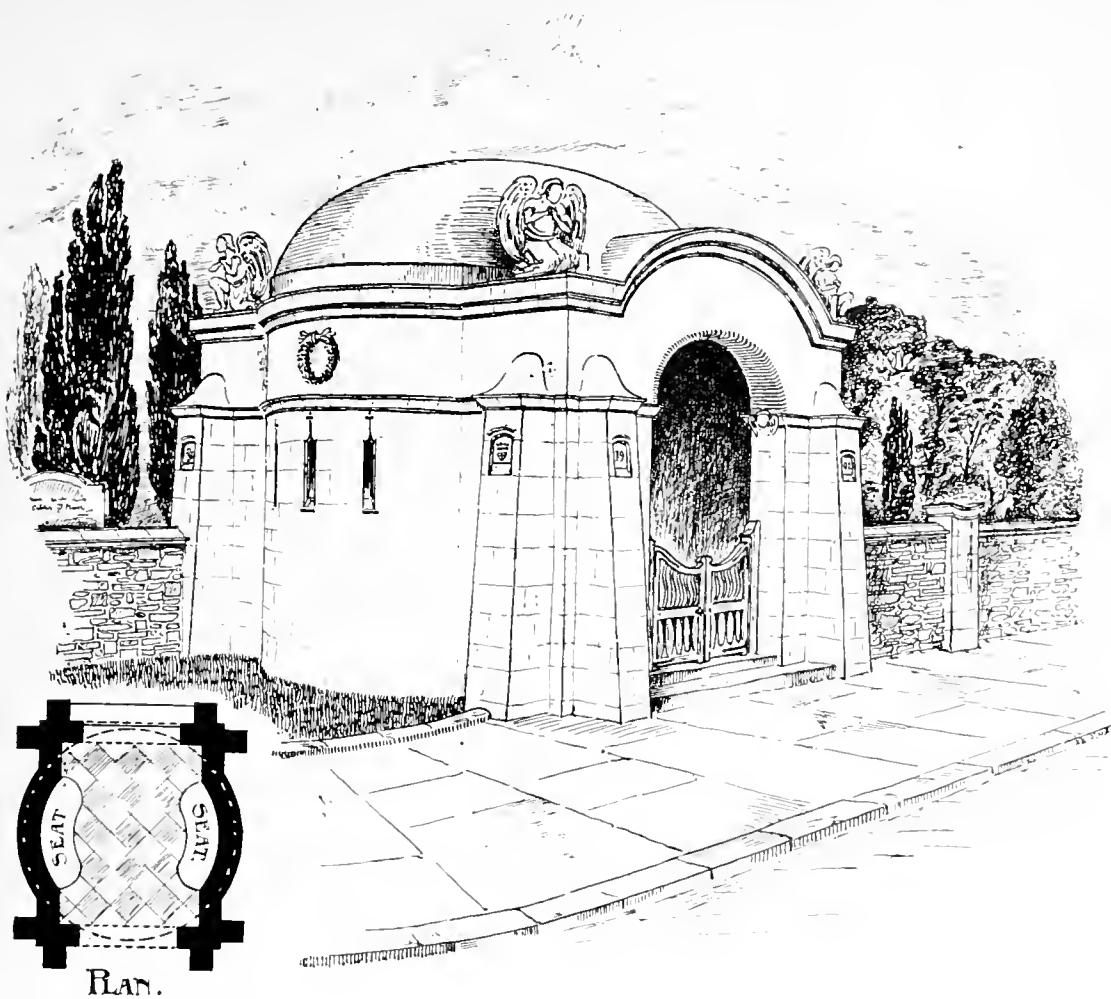
THE FIRST PRIZE (*Three Guineas*) has been awarded to *Ecila* (Alice Shepherd, 15 Newbridge Hill, Bath);

The SECOND PRIZE (*Two Guineas*) to *Eglantine* (J. H. Hutchings, 14 St. Werburgh Street, Chester).

The designs of the following competitors have been purchased at one guinea each, in accordance with the conditions of the competition:—*Hellebore* (Miss R. E. Barnard); *Russett* (J. M. Wilkinson); *Biblos*, two designs (J. S. H. Bates); *Coney* (Mrs. W. Wheelwright); and *Erin* (Mrs. H. Evers-Swindell).

Honourable Mention:—*Acorn* (Miss E. A.

Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. B XVIII)

"THE COLONEL"

Rope); *Eliza* (Mrs. E. Reel); *Sissie* (Julia C. Lewis); and *Glis* (Frances M. Bartholomew).

(A XXV.)

The design by *Granta*, though very good in some respects, does not take into account the fact that a hand-screen should be light to handle. The metal-work of silver is too heavy.

The FIRST PRIZE (*Two Guineas*) has been awarded to *Ekim* (Edwin Wallick, Stanley Lodge, Castle Road, Bedford);

The SECOND PRIZE (*One Guinea*) to *Fiat Lux* (Mary Collens, 51 Upper Hope Place, Liverpool).

Honourable Mention is given to the following:—*Rose Madder* (Beatrice G. Carlile); and *Granta* (Mildred Reynolds).

(B XVIII.)

The FIRST PRIZE (*Two Guineas*) has been won by *The Colonel* (L. T. Moore, 63 Gaisford Street, Kentish Town, London);

The SECOND PRIZE (*One Guinea*) by *Curlew* (L. G. Bird, 3 Minor Canon Row, Rochester).

Honourable Mention:—*Devonian* (R. G. Oram); *Ivanhoe* (J. A. Speir); *Jim the Penman* (James Prior); and *Yew* (E. E. Briscoe).

(C XVIII.)

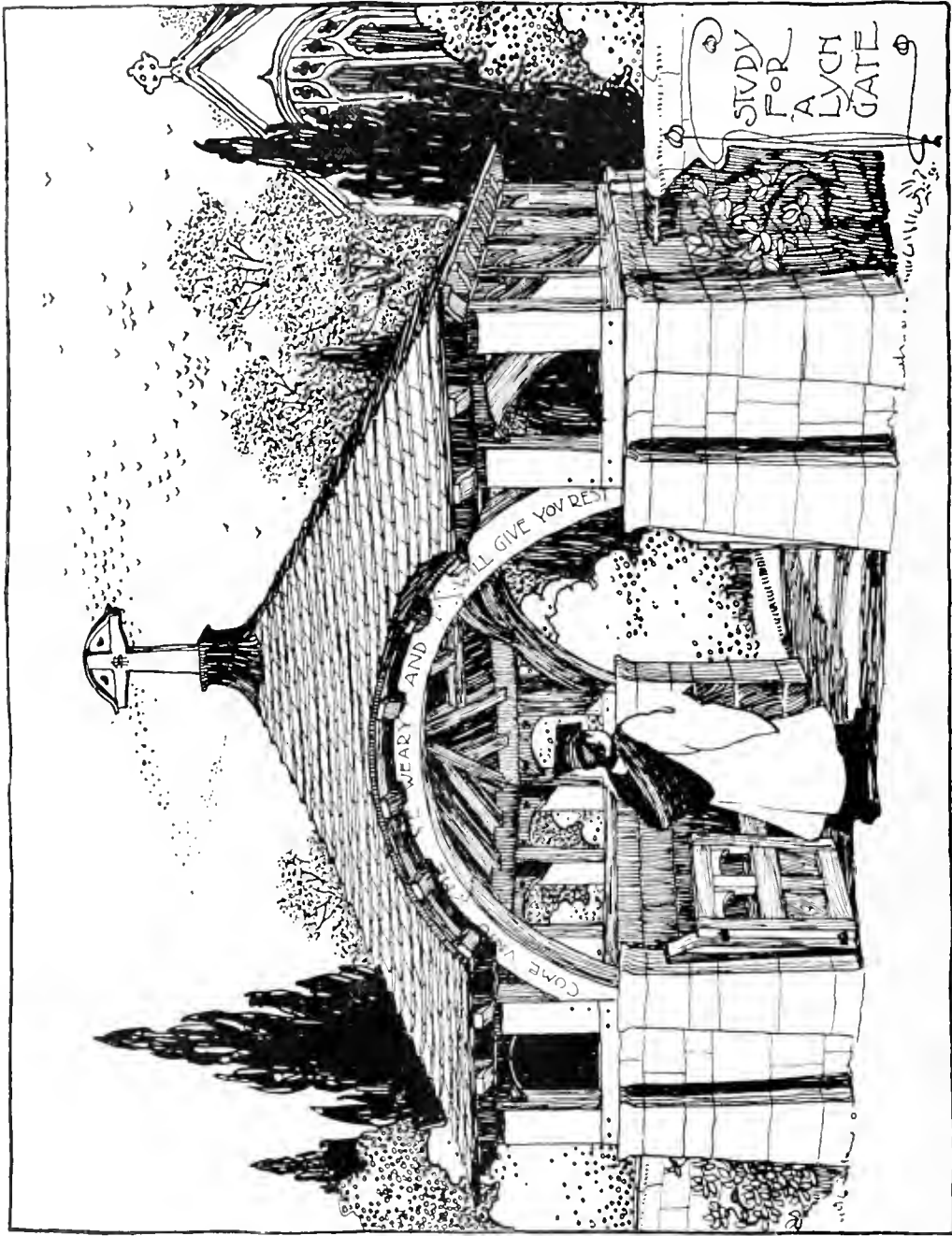
The FIRST PRIZE (*One Guinea*) has been won by *Ed. Adolot* (Avenue de la Couronne 244, Brussels);

The SECOND PRIZE (*Half-a-Guinea*) by *Scolopax* (whose address is required, the coupon having been mislaid).

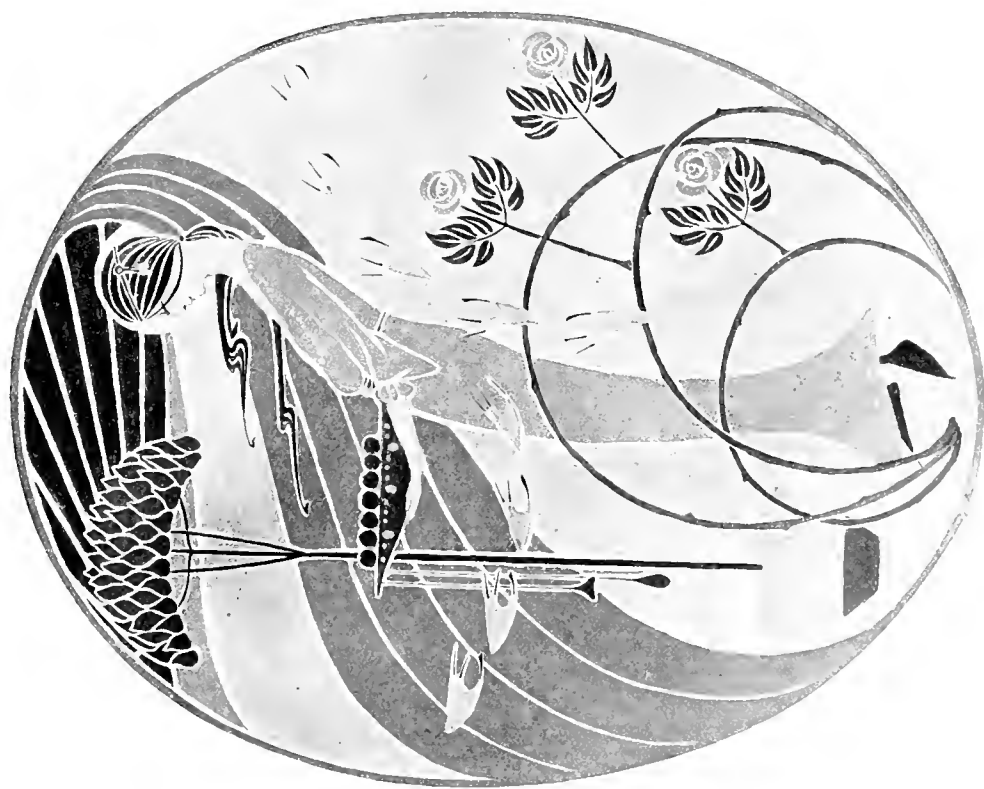
Honourable Mention:—*Bully* (A. H. Wolff); *Toby* (W. Rawlings); *Joe* (Carl Jahn); *Winter's Enchantment* (Walter Mitchell); *Feste* (Philip Swinnerton); and *Drifva* (A. W. Rundberg Wilkman).

(C XIX.)

The awards in this competition are unavoidably held over till next month.

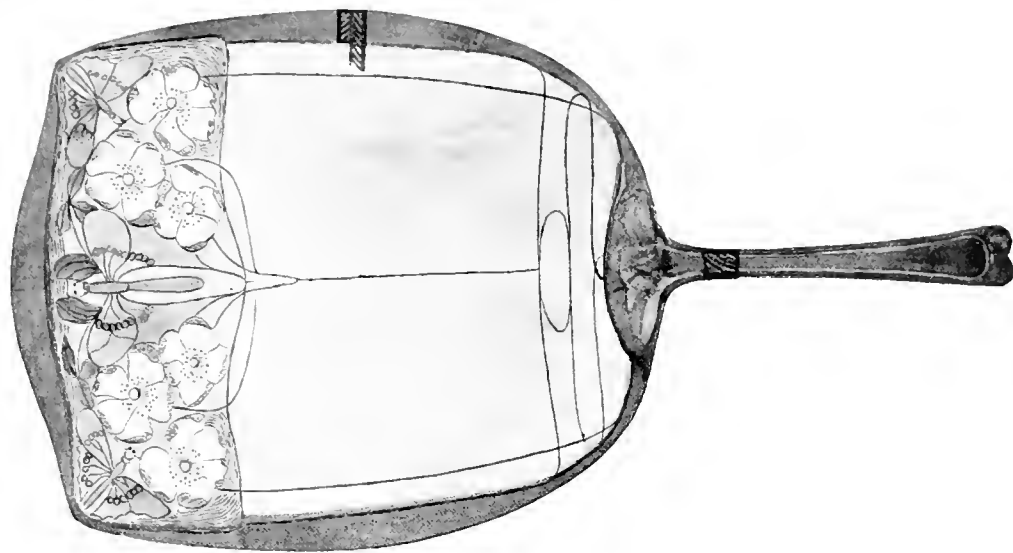


SECOND PRIZE (COMP.
B XVIII) "CURLEW"



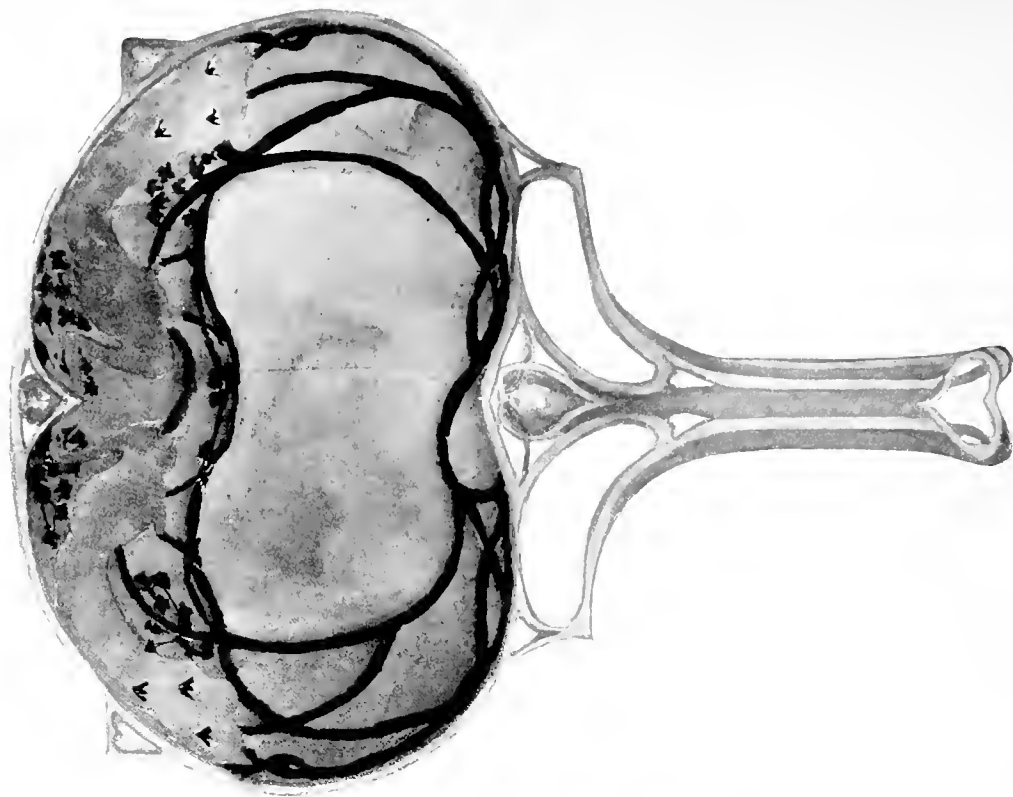
FIRST PRIZE (COMP. A XXV)

"ERIN"



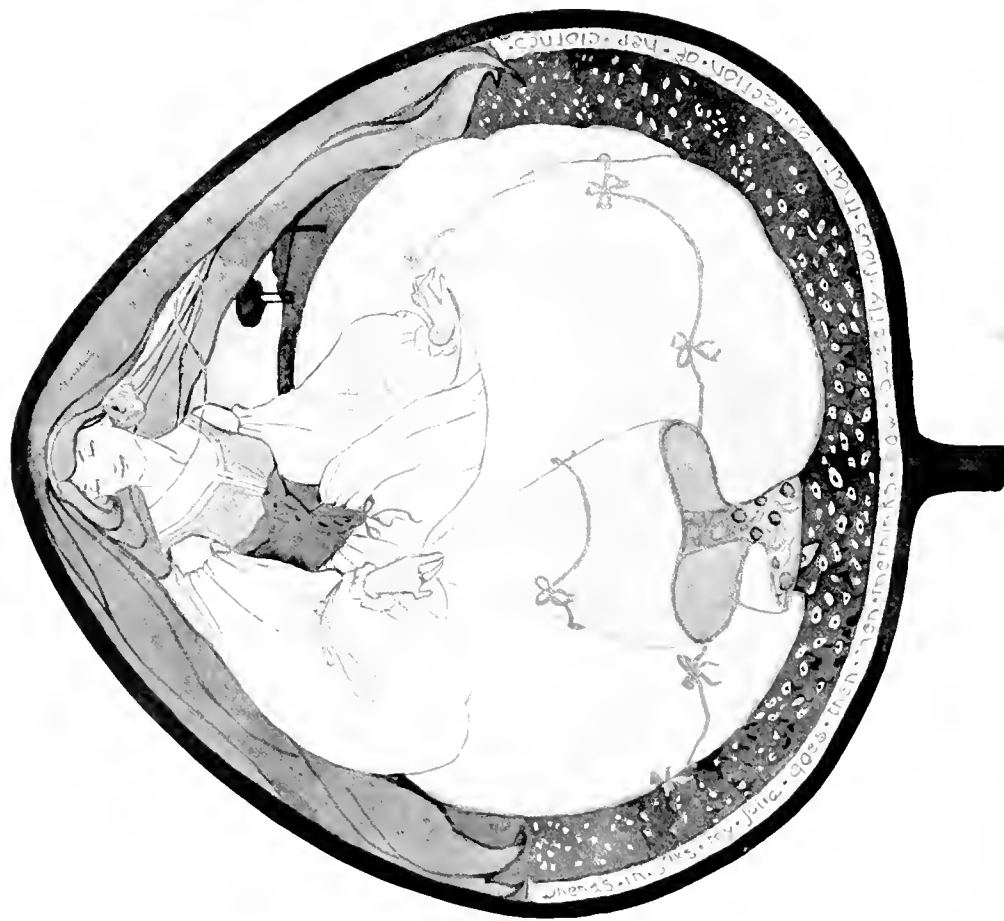
SECOND PRIZE (COMP. A XXV)

"FIAT LUX"



"GRANTA"

HON. MENTION (COMP. A XXV)



"ROSE MADDER"

HON. MENTION (COMP. A XXV)

Awards in "The Studio" Prize Competitions



FIRST PRIZE (COMP. C XVIII)

"ED. ADELOT"



HON. MENTION (COMP. C XVIII)

"TORY"



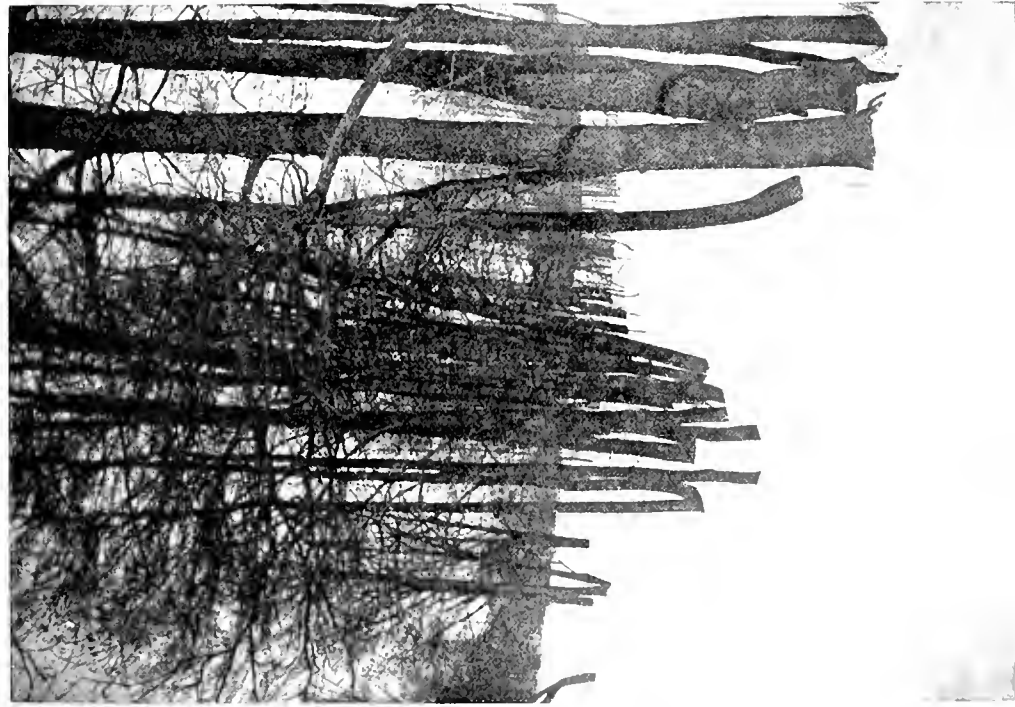
HON. MENTION (COMP. C XVIII)

"BUTLY"



SECOND PRIZE (COMP. C XVII)

"SCIOLOPAX"



HON. MENTION (COMP. C XVII)

"JOE"



HON. MENTION (COMP. C XVIII)

"WINTER'S ENCHANTMENT"

Awards in "The Studio" Prize Competitions



HON. MENTION (COMP. C. XVIII)

"FESTE"



HON. MENTION (COMP. C. XVIII)

"DRIVA"

THE LAY FIGURE: A VOICE
FROM THE CANVAS.

IN response to urgent entreaties, the Critic at length consented to tell his story.

"I don't care whether anyone believes it or not," he said, "I shall content myself with observing that those who know *me* will be certain that I should not tell such a story against myself, unless it were true—not that I should necessarily tell it then.

"It must have been between five and six o'clock on a December evening. I was reclining on a roomy couch by the fireside, having just recovered from a sharp attack of influenza: my eyes, turned from the flickering firelight, were gazing rather absently at a little masterpiece that hung on the opposite wall, some ten feet away, illuminated from below by a small reading lamp.

"This was my latest piece of extravagance before I fell ill, this purchase of a hitherto undisputed Teniers, and now for the first time I was conscious of a shade of discontent in my contemplation of the picture. There were almost too many of Teniers' characteristic qualities assembled within the narrow limits of a 24 by 20 canvas.

"It was odd that I had never before noticed those two almond-shaped recesses in the wall of this interior, nor that curious shadowy growth that seemed to trail like a vine from under the smoky ceiling—it must be the effect of the illumination from below, I thought. Strange! Now the peasant's slouching red cap seemed to take on a more precise shape—was it a three-cornered hat? No—it suggested more an animated flower—why, it was a human mouth. Now the illusion was complete. I was gazing on the head of a girl. The almond-shaped recesses were two brown eyes; the trailing vine a cascade of dark hair; the red cap, a pouting mouth, and there in the corner where the turnips had lain was now a half-closed hand. I could positively no longer make out the Dutch interior.

"It was a curiously picturesque head, with its gipsy eyes and dark wavy hair; a necklace of amber beads and a large-sleeved Liberty silk blouse of the shade known as 'old gold,' sufficiently indicated an 1880 girl of the period. Presently it seemed to me as if the glass enclosing the canvas were growing momentarily more dim, just where the mouth was set, and then—I was paralysed to hear the sound of an unmistakable sigh, faint but distinct, proceeding apparently from the picture. I listened, intent and motionless, then, 'What a

time he takes,' came an impatient young voice, this time quite distinctly from the picture. Still gazing at this charming apparition, I contrived with an almost superhuman effort to groan out, 'How did you get there?'

"'I do want a breath of fresh air,' said the head ignoring my question; 'do let me out.' Then after a pause, 'I must do it myself, I suppose,' and a sound of hard breathing followed. The glass grew quite dim, and suddenly slid out of the frame and fell to the floor.

"'Now you've done it, I suppose you're satisfied,' I exclaimed, feeling that this mild reproof was quite inadequate.

"'Quite, thanks,' said this astounding intruder shaking a stray curl out of her eyes. 'That's much better,' she added, taking a deep breath.

"A curious circumstance of this unsolicited interview was that I felt in some occult way that it was against the rules to express surprise at any supernatural manifestation. I might be as rude or angry as I pleased, but astonishment would be the extreme of bad form.

"'Who is going to pay for the glass?' I asked, as sternly as I could.

"'You shouldn't have put me under glass. It's a dreadfully stuffy existence,' objected the head.

"'You are not the picture I took you for,' I retorted, as reproachfully as I could.

"'No, thank goodness, I'm not. I flatter myself I am better worth looking at than two old things with potato noses.'

"I felt that there was more truth in this than I was inclined to admit. Had I ever gazed as long at my Teniers? At a stretch, I mean.

"'Still, you know, you are not by Teniers,' I objected, feeling dully annoyed with myself for not being more annoyed.

"'Heavens, no! But did you really think that absurd daub was either?'

"This was a home thrust indeed. I made a final effort to assert myself.

"'I would have you to know that I am considered by my friends as no mean authority on the Dutch masters. You are evidently no judge.'

"It may only have been another freak of the illumination, but at this it looked as if the mischievous imp were putting her tongue in her cheek.

"'No, I'm not a judge, nor a Dutchman, nor even a Dutchwoman, for the matter of that. I should think anyone could see that I was an 1880 girl—look at my frock and my amber beads.'

"'I can see that,' I said testily; 'but what I can't see is what you have done with the Teniers.'

The Lay Figure

"It vanished at the breath of Truth!"

"Oh, I say, £13 10s. can't vanish like that!"

"I breathed on falsehood and it was not," continued the head, looking oracular.

"I think it was very inconsiderate of you, then: you had no business to—breathe in that direction. How am I to make good the loss—er—"

"Of £13 10s.?" she asked sweetly. "Am I such a bad bargain?"

"I—you—how do I know you have not been repainted?" I said, driven into a corner.

"Repainted indeed!" cried the head, tossing a curly mane; but with a sad note she presently went on, "My dear good connoisseur, that is just what I have been, or, rather, worse—obliterated. When one has been Teniers for twenty years, one would stick at nothing for a change."

"You haven't—er—stuck at much," I ventured, unable to be angry with this mercurial vision.

"Don't you think I'm rather nice? How old should you say I was?" she went on with charming inconsequence.

"Twenty," I guessed promptly.

"The girl clapped her hands. 'I am barely sixteen, but everyone takes me for more.'

"Well, I took you for thirteen pounds—and I suppose I must make the best of the bargain. Here you are, and here I suppose you intend to stay?" There was a note of resignation in my voice.

"Of course I'm going to stay," cried the head.

"The only thing is," I went on nervously, "what will my friends think? My reputation as a connoisseur will be completely annihilated if I show you to them as my new Teniers."

"At this the mischievous little apparition broke into a ripple of laughter. "Oh, do try it—do; it would be such a joke!"

"You are very young!" I said, smiling in spite of myself.

"Oh, I don't know. A girl is always as young as she is painted."

"Oh, at least!" I assented, with a vague idea that I had said something brilliant.

"Then you have decided to—er—stop?" I added after a pause. To my surprise her animated face assumed quite a gloomy expression.

"That was a way of putting it," she said mournfully. "It is really for you to decide."

"Oh, if it rests with me," I said, almost eagerly (she had such wonderful eyelashes); then, remembering my brother William, "It's a pity—the trouble is, I've already mentioned you—the Teniers, I mean—to William."

"And will William—whoever William may be—mind very much?"

"Oh, mind," I ejaculated crossly; "I've no doubt he will enjoy my discomfiture hugely. He—he doesn't believe in my connoisseurship."

"The saucy head giggled again, rather aggravatingly.

"Well, everything has its price," she said.

"You are out of drawing," I said spitefully, and blushed at myself afterwards. But she was when she giggled.

"She did not seem to mind this at all.

"How about the potato noses?" was all she retorted. "Are there any more kindred spirits about, she went on, glancing round the room.

"Oh, no; I think not," I said hastily. "One is enough at a time. But are you really—excuse my interest—really—ahem! a spirit—a ghost, in short?"

"Well, what else did you take me for?" she asked with a merry laugh.

"Then you surely have a grievance. What is your grievance?"

"Mine? You ask what mine is?" and her eyes flashed with pretty indignation. "To be painted over at my age, don't you call that one? If it had not been for a friendly chink in the wall through which I could peep at the world, I could never have stood it; I should have cockled like a water-colour with impatience. And you think I am the only one? It is the fate of many—of most." Here her voice fell to a dramatic whisper. "In this very room I should not be surprised if there were obliterated ones, longing to be set free."

"I looked round nervously, seeming to hear varnished groans, glazed murmurs on all sides.

"The still life that has become a marine," pursued the apparition, "the cattle piece turned into a family group, the ruined tower into a simpering kitten, the hopeful girl into a Dutch interior, and whose is the fault?"

"That's it; give it him," suddenly creaked an old willow, leaning over a fence by a marshy dyke. "I mayn't be much to look at, but I'm genuine, I am, an' a sight better than this 'ere Dutch bulb." It was in these terms that my favourite Jan Steen was alluded to, and into this uninteresting stump had he been metamorphosed.

"This is too bad," I groaned; "I won't be put off with an old bit of timber—I—"

"You buy old masters for £13 10s.," came another voice like a cracked bell, which I knew came from a church clock by a Swiss lake. "Buy the living masters, and let the dead ones go. Half of them have not even an honest ghost of their own, let alone a soul; take it from me. You never respected me much, but anyhow there's nothing behind me," and the clock wheezed in a sort of purring chuckle, until it broke into a fit of tolling.

"The tolling became a clanging, louder, more ear-piercing, and terrible. I started up.

"The clock finished striking six, and—I was staring blankly at the ugly Teniers peasant, squinting at me over his nose.

"But not for long. I took the picture down from the wall then and there placed the lamp at its full burning power behind the canvas, and sure enough, I could clearly perceive in the blank wall of the interior two almond shaped patches.

"To make a long story short, the Teniers was returned from the restorer in about a fortnight as *The Head of a Girl* by a lately deceased painter, and I recognised it now. It had been exhibited at the Grosvenor Gallery in 1882. But what did I tell William? Never mind."



A SCOTTISH PAINTER: E. A. WALTON, A.R.S.A. BY JAMES L. CAW.

JUST twenty years ago the work of a number of young painters began to attract attention in the Glasgow exhibitions by its difference from what was current in Scotland at the time. Although many good and some noble pictures were being produced by Scottish painters, the great majority were concerned with incident and fact for their own sake rather than with their artistic possibilities and the problems involved in their pictorial presentation. Sentimentality was strong in the figure subjects, and, like most of the landscapes, they were deficient in harmonious design and unity. There were notable exceptions, and in many cases a pleasant vein of feeling and a genuine love of nature were evident; but diffuseness, the elaboration of parts without relation to the whole, was in fashion; and, for the most part, the oil medium was used with little sense of style and less feeling for its material beauty. It was in re-action from these that the new movement (for it soon assumed such proportions) originated by these young men had its beginnings; and, to some extent, its manifestations were moulded by a wider horizon than most Scottish painters had enjoyed. All of them were familiar with the pictures of the French and Dutch Romanticists, which were favourites with Scottish collectors, and were often to be seen at the Glasgow Institute: a few had received a Paris training, and others had been impressed by the work of some of the greatest moderns. Yet there is no doubt that the determining factor was the association of the men with one another.

This close companionship, augmented as it was by study from the life in the studio of one of their number, and by painting in the country together, focussed the movement and gave it special characteristics, without interfering with the individuality of those concerned. Young and enthusiastic, they were iconoclasts, of course, and denied any merit to art not obviously in sympathy with their own. Their ideals were narrow and excluded much that is excellent and desirable, but to them they were the only legitimate aims in painting. Still, if they had the arrogance, they had the earnestness of youth also; and separation from the older school only gave the *coterie* greater cohesion and added to its belief in itself. Working in this spirit and stimulated by friendly emulation, in which there was no envy, their work was almost certain to possess distinctive qualities. Briefly



"ROMANCE"

FROM A WATER-COLOUR BY E. A. WALTON
(In possession of James Smith, Esq.)

these were a preference for low and full tone; concentration of motive gained by suppression of non-essentials; a more decorative aspect of canvas than existed in contemporary Scottish painting; vigour and power and a distinct sense of style in the use of the medium itself; above all, devotion to the purely pictorial elements in subject. Possession of these qualities would have meant little to art, however, if some of the group had not had the rarer and more precious quality of individuality. The manner and tricks of a *coterie* or a master may be copied or parodied, and the later history of the Glasgow group is not wanting in instances; but amongst the leaders there were half-a-dozen men who possessed that first hand and immediate apprehension of life and nature which cannot be imitated because a personal and inalienable gift. Of these Mr. E. A. Walton was

one of the chief, and even now, after seven or eight years' residence in London, he cannot be dissociated from his early connections.

Unlike most Scottish painters, he did not spend his early years in uncongenial employment, but passed from school to study art. Yet his academic training was neither long nor thorough. A winter or two, when he was about seventeen, at Düsseldorf—which may be ignored as a formative influence—and a few years in the Glasgow Art School, then very indifferently housed and equipped, sum up the direct instruction he received. He had a natural gift for painting, however, and he was fortunate in his environment. His beginnings coincided with those of the new movement: he shared its ideals and enthusiasms, and disciplined his talent in its stimulating and exacting atmosphere. But from the first he was an individualist.

Influenced as his earlier work is by his immediate surroundings, and by study of some great painters, particularly, perhaps, Cecil Lawson and James Maris, there is in it always an individual note that makes it unmistakably his own. He possessed an outlook on the world which expresses itself in a personal sense of colour, design and handling.

Commencing as a painter of landscapes, it was not long before he added figures to them, and soon portraits, likewise, received much of his attention. Variety of subject is, indeed, very marked in his work. He has tried many mediums also, and, working in oils, water-colour, and pastel, he has used each with consideration for the material beauty which belongs to it when employed with true comprehension of its essential character. At the same time this has not deterred him from



PORTRAIT OF MISS CLIVE WALTON

BY E. A. WALTON



Clayton of A. Hammy, F. 1

THE IDOL BY
E. A. WALTON

experiment, especially in water colour, of which he early acquired great mastery. In oil, however, in portraiture at least, it is probable that a completer technical training would not have been amiss, for he might then have arrived at his final results in a simpler and more direct way. Yet it is as a portrait painter that he has made most noticeable advance. Vigorous and bold in handling, full in tone and well arranged as his early portraits were, they are, on the whole, too summary and insistent in method and rather heavy in tone and colour to be accounted really successful. But they showed indubitable promise, and in 1889 he sent a portrait of a *Girl in Brown* to the New English Art Club, of which he and several of his friends were then members, which marked its fulfilment. The influence of Mr. Whistler was by this time beginning to be more felt in Glasgow, and with it there came a greater desire to secure refinement of execution and design. The feeling for it was Walton's already, for within the vigour of his presentments of people and land-

scape, one felt that a fine spirit was at work; acquaintance with Whistler's exquisite art brought it more obviously to the surface, and gave it a more definite direction. Yet he assimilated and turned to his own uses only so much of the older artist's methods as was compatible with his own feeling for nature; and, in this picture of a young girl seated against a bare studio wall, one sees that the simplicity of the pictorial motive, the restricted harmony of colour, and the sense of *enveloppe* are due, to some extent, to the Whistler influence, while the feeling for beauty and a certain *naïveté* of conception and expression are the painter's own; and developing on these lines, Mr. Walton has since achieved an even more refined art.

In portraiture he is more sensitive to beauty than to character, which he subordinates to the decorative pattern and harmonious pictorial *ensemble*, which are his chief concern; and this is at once the weakness and the strength of his work as portraiture or art. It deprives the one of that quick human interest which the greatest portrait-



"EVENING"

(Owned by the City of Venice)

BY E. A. WALTON

painting, as such, always has : and in the other it weakens the spontaneity of impression and expression, which is one of art's greatest charms. On the other hand, he invariably achieves a considered and balanced beauty often lacking in work which possesses either or both the other qualities. To reticent and tender colour, subtle tone, and delicate drawing and modelling, he adds exquisite feeling for colour spacing, and a distinguished sense of decorative effect. Moreover, an instinctive refinement of sentiment, especially evident in his pictures of children and women, almost makes amends for deficiency in intellectual comprehension of character. Things like the *Girl in Brown* (already referred to), the *Master Milne*, or two boy portraits, shown at the International Society's last Exhibition, express very subtly that *naïveté* and unconscious charm which are amongst the most winsome graces of childhood. They are pervaded by a certain "shy" beauty, which, contrasted with the abounding vitality of some painters' rendering of children and the superficially attractive prettiness of others, gives them a quite distinctive place in child-portraiture. And a similar charm is to be found in his pictures of women. One recalls with special pleasure the strikingly simple full-length portrait of Miss Aitken (1893) : the *Miss Aimée de Bourgh* (1898), an exquisite exercise in white and ivory tones, associated with a pretty face and a graceful pose ; and the *Mrs. James Mylne*, a harmony wrought in lower tone and richer colour to accompany a more opulent personal beauty.

It is, however, as a painter of landscape, or of figure associated with landscape, that Walton has won his most distinctive success. His

earliest efforts were in this field, and it remains that in which he is most happily inspired. Here also, as might be anticipated, he is at his best technically. The vital and vigorous painting, the depth of tone and richness of colour, the simple and somewhat *naïve* design of his earlier work, and the more dexterous use of the medium, the daintier colour and tone, and the more elegant disposition of mass and management of pictorial motive in his more recent paintings, are in their different ways very characteristic of his talent and of the direction in which it has developed. As in his portraiture, progression has been towards greater charm of arrangement and more deftness and subtilty of handling. Now and then, in his earlier landscapes, the final result suffered from tentative efforts to express an ideal or an impression rather beyond the painter's powers : but in those of more recent years, and specially in



"THE WHITE FLOWER" (In possession of P. Kennedy, Esq.) BY F. A. WALTON

water colour, he seems to elaborate the idea completely in his mind before painting it. There is no fumbling and no reaching after something not fully realised. What is put down is relevant to the matter in hand; what is omitted is non-essential, and yet its absence acts as a stimulus to the imagination. Specially artful, too, is his use of various grounds for water colour. Sometimes he chooses a tinted paper, sometimes a material such as cork carpet, of which both colour and texture can be taken advantage of, as in the delightful *Gate of the Fens*, which was in Glasgow International last year. And this device, in which body colour is largely used, he has also employed with consummate tact and exquisite results in a number of semi-decorative studies of girlish beauty set amid subtle suggestions of romantic landscape. In design, again,



PORTRAIT OF WILLIAM DEY, U.D. BY E. A. WALTON



PORTRAIT BUST OF MRS. WALTON BY E. A. WALTON

he now shows a more perfect sense than he did some ten years ago: for while a feeling for decoration was usually present in his landscape, contest between its claims and those of the immediate impress of reality had gone mostly in favour of the latter. Of his present pre-occupations, *The Sundial* is probably a more representative, or at least a more obvious, example than a pure landscape like the *White House* or *The Rendezvous*, and by it he chose to be represented at the big shows in Paris and Glasgow. Without losing touch with reality, he has used it less for its own sake than as a motive for a decorative design.

Yet one may prize his later pictures highly, and admire their greater skill and exquisiteness to the full, and still hanker after his landscape of the earlier time. It is so with me, at least. The landscapes are painted with a gusto, and animated by an intensity of passion that are irresistible. The superb vitality of their conception is splendidly expressed in the verve and vigour of the handling, and issues in unconscious dignity and coherence of style. And with this the rich, full colouration and resonant tone are in complete harmony.

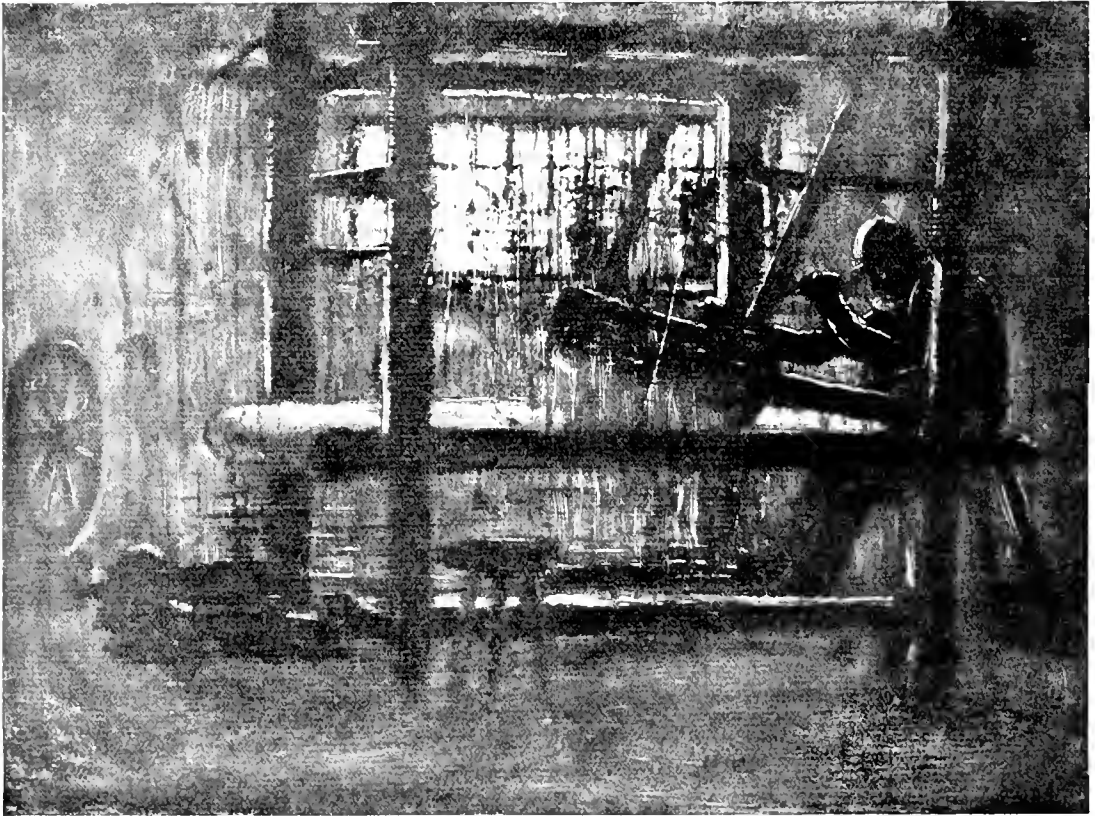


PORTRAIT BY
E. A. WALTON

Amongst his most recent efforts a distinctive place is taken by the large panel executed for the Banqueting Hall of the Glasgow Corporation Buildings, in the decoration of which he has been associated with three of his old *amfrères*. It occupies the middle of the principal wall; and, like that on either side, is divided by pilasters into three compartments. One subject, however, fills the whole space; but it is so cunningly devised that the architectural setting does not interfere with its unity of impression. The subject, *Glasgow Fair in the Fifteenth Century*, was such as Walton might have chosen for himself, and as a consequence the result is eminently characteristic. In those days Glasgow was not a great grimy city, but a little country town, no bigger than a village, and the "Fair," unlike the annual exodus of thousands of workers for a few days rest that it has become, was a sale of horses on the "Green." But its bargaining dealers and farmers and interested on-lookers were representative of mediæval Scots life, and by judicious selection of a few types, the artist has suggested this variety without crowding his

canvas. A crowd, for the few figures hint the presence of more, is gathered about a pair of Clydesdales led by a rough farm-hand; beyond the sun-browned haughs stretch along the curve of the river to where a bridge spans it; and overhead is an aerial sky of mellow white and grey. The whole scene savours of the country and a primitive pastoral life. Landscape and sky are nobly conceived; the people, admirably grouped, are characterised with subtle humour; the great horses, which form the pivot of the picture, both in a decorative and a subjective sense, are magnificently designed and instinct with power and vitality. And if one is not quite certain of its decorative fitness it remains a fine achievement, vivid, verveful, convincing; a real work of art.

An artist in the true sense, Walton's work in portraiture, figure, and, above all, in landscape is never wanting in style and distinction. His art gives expression to a joy in life, a delight in beauty, and a relish for fine craftsmanship which ensure it a high place in the regard of all who care for these things.



"THE WEAVER"

(See article on "Monotyping")

FROM A MONOTYPE BY EDWARD ERTZ



"PLOUGHING." FROM
A MONOTYPE BY
EDWARD ERTZ

(See article on "Monotyping")

Monotyping

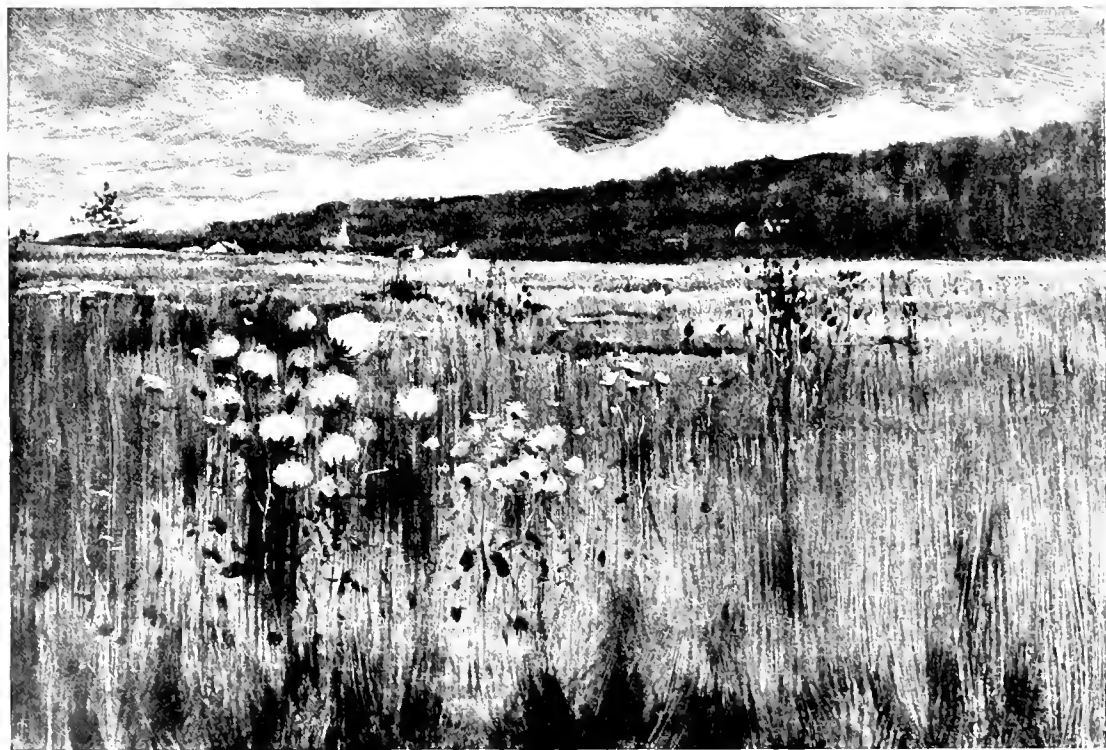
MONOTYPING. WRITTEN AND ILLUSTRATED BY EDWARD ERTZ.

ANY medium not before tried by an artist opens up new horizons for him, and provides an extra means of expression. It gives him, as it were, another tool with which to interpret nature and to put fleeting ideas into tangible shape. In this way he enlarges his experience and exercises his ingenuity; and perhaps each experiment, while acting as a mental relaxation for himself, may give to the world an unique work of art, and rescue from oblivion an idea or an impression which might otherwise be neglected or abandoned.

Any novel process of artistic expression gratifies the natural craving of the mind for new impressions, and monotyping, being of comparatively modern birth, presents a subject of interest to the novelty-loving artist. Although understood only by a few, it should be as universally known as etching, lithographing, colour-printing, or engraving. It has limits, like all mediums, but it has also great possibilities and many advantages far superior to any other known method of drawing. As a quick means of jotting down impressions—a shorthand method of composing a

picture—it has no equal, and it is invaluable for an artist as a facile way of making black-and-white drawings of any paintings he wishes to be reproduced. For the student, monotyping directly from nature affords a splendid exercise for the eye, and improves his judgment of values, as it reverses his usual method of work from a dark stroke on a light ground to a light one on a dark ground. That this is a healthy change and an intellectual exercise is obvious.

Professor von Herkomer is quoted as saying of monotyping: "I know of no method of drawing, pencil or colour, that can approach the beauty of these printed blacks. The artistic mysteries that can be given, the finesse, the depth of tone and variety of texture, make this a most delightful medium for the painter." In a catalogue, entitled "A New Black-and-White Art," by the same artist, he says: "When I visited America in 1885 I was shown by an American artist a form of work at that time quite new to me—of painting on a copper plate with printer's ink, and then 'blotting' it off on to paper by means of a printing press. That of course produced but one impression (as the whole painting came off on to the paper) and was called a monotype. I found it a fascinating



"A FRENCH LANDSCAPE"

FROM A MONOTYPE BY EDWARD ERTZ



"THE POND"

FROM A MONOTYPE BY EDWARD ERTZ

kind of work, so suggestive and expressive without labour, that I felt a regret that the plate should only yield one impression."

We are indebted to Mr. Charles A. Walker, of Boston, for bringing the monotype into general notice. If he was not the first to paint monotypes, he certainly deserves the honour of re-inventing the method. He says that a straightforward method of drawing and a direct touch are necessary to produce good monotypes and that this process is especially useful for picture composition, as it has a complete chiaroscuro, and is a rich, harmonious and powerful medium, full of impressions and surprises, lending mystery and charm to the infinite in nature.

It is all this, and more—from Leonardo da Vinci's "speculative invention" by accidental blots and stains—to the most highly modelled portrait. Whatever the subject the result is quickly seen—in fact, the great advantage of monotypes is that they are done in one *séance*: even the most complicated design must be completed while the paint is wet. It may, however, be kept wet for two days by putting the plate in cold water.

For the benefit of those who are not practically acquainted with monotyping, a short explanation of the process is here given.

A smooth polished plate of copper or zinc is covered with a thin coating

of paint, which must not be too oily. The picture is then worked out of this, with thumb



FROM A MONOTYPE

BY EDWARD ERTZ

Monotyping

and finger, brushes or rags, and bits of wood or twisted paper for taking out the high lights, delicate modelling with the ball of the finger giving the most highly finished appearance to the modelling of a face. The white paper on which the monotype is printed takes the place of white pigment, and gradations are obtained by a greater or less quantity of colour on the plate, absolute white for high lights being obtained by taking all paint off the plate with paper. The beginner must be prepared to turn every accidental blot to account, especially if he has no fixed idea what his picture will be. He must be on the alert to take advantage of too much or too little colour, or of any spots, daubs, streaks, etc., which may occur. In this way he may produce fascinating results and surprises.

To print the design the paper must be thoroughly damped before placing it carefully on the plate, and then passed with a strong pressure through the press. For this process any cylinder press will do, and good results have even been obtained with an ordinary mangle. But for careful, serious work an etching press is the best.

Very amusing little essays may be made by carefully placing the prepared plate on to a piece of damp paper, this paper having been previously laid on a sheet of blotting-paper large enough to fold over

the plate at both ends after it has been pressed down. This must then be carefully turned so as not to move either plate or paper, and the blotting-paper gently but firmly rubbed, with as much pressure as possible, with either a paper-folder or spoon. Of course monotypes "blotted" or rubbed off in this way are never as even or delicate as those run through a press, nor can the rubbing process give any idea of the possibilities of monotyping, it being impossible to obtain by hand the great and even pressure necessary to bring out the exquisitely delicate tints which the press will always show. The hand process will produce amusing work, but the result will in every case leave something to be desired, whereas with a fairly-sized plate and an ordinary press, any one with ability to draw can immediately produce beautiful results. Japanese paper is the best kind to use for monotyping. It is very sympathetic and sensitive, reproducing every touch, from the boldest modelling and strongest lines, to the most delicate work. Holland, Michelet, or ordinary white writing-paper can also be used; in fact, for some subjects, a rough-grained surface has many advantages.

It is impossible here to describe more in detail the process of monotyping. The best way of learning is for every one interested in it to make



"INTERIOR AT POLPERRO"

FROM A MONOTYPE BY EDWARD ERTZ



FROM A MONOTYPE
BY EDWARD ERTZ



: THE LITTLE PRINCESS :

THE LITTLE PRINCESS
BY JESSIE M. KING

his own essays, learning through failures how to produce satisfactory results.

EDWARD ERIZ.

MISS JESSIE M. KING AND
HER WORK. BY WALTER R.
WATSON.

"Books are the best friends man can commune with." So says an old writer, and though the statement sums up the influence of the words upon the life and manners of men, there is also another appeal which a book can make, namely, one arising from its treatment as an artistic product, whether by printer, illustrator, or binder. The written matter contained in a book, however beautiful its periods, however deep its teaching, can yet have an added appeal in its presentment as a work of art, whether through its binding or in the illustrations that adorn its pages.

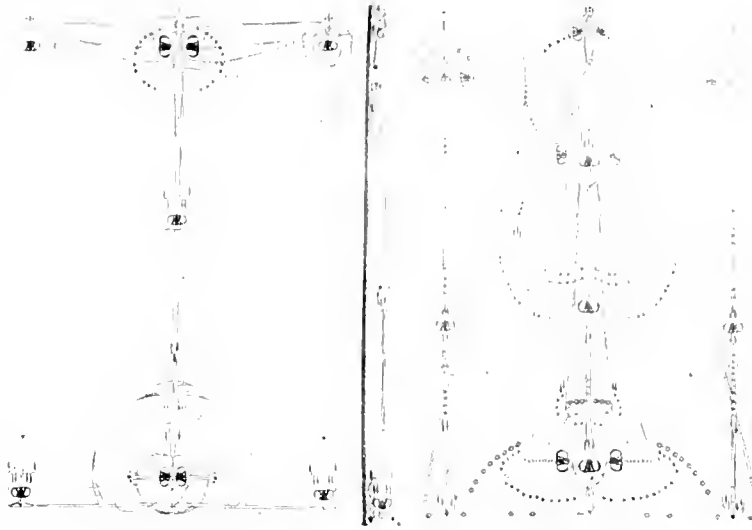
Many a literary work, worthless though its pages may be, finds a place in a museum or in a library solely because it is enshrined in a covering that makes an artistic appeal to the sense of sight, and numerous examples may be cited where a book would have failed to attract public attention were it not that its pages are explained and illumined by the drawings of the artist called in to aid the writer in the expression of his thoughts. And in the subject of this article, Miss Jessie M. King, we have an artist who has acted in a dual capacity. She has not only illustrated the meaning of prose and poetry by her conception of the thoughts of the poet or author, but has produced designs for

the decoration of the covers of books which have given them that added value which true art ever gives where beauty is coupled with utility. Miss King is a pure product of what may be called the Glasgow School of Decorative Art. Her education has been received entirely at the School of Art of that city, and her personality conjoined with her environment are responsible alone for the work that she produces. Her evolution is a matter of some interest. From the art school point of view, as popularly understood, she was an unsuccessful student. For her, courses of study had no meaning, examinations failed to produce anything but failure, and her opinion of the examiners in the National Competition was not enhanced by the fact



PORTRAIT OF MISS JESSIE KING

BY M. L. ROWAT



BOOK-COVER

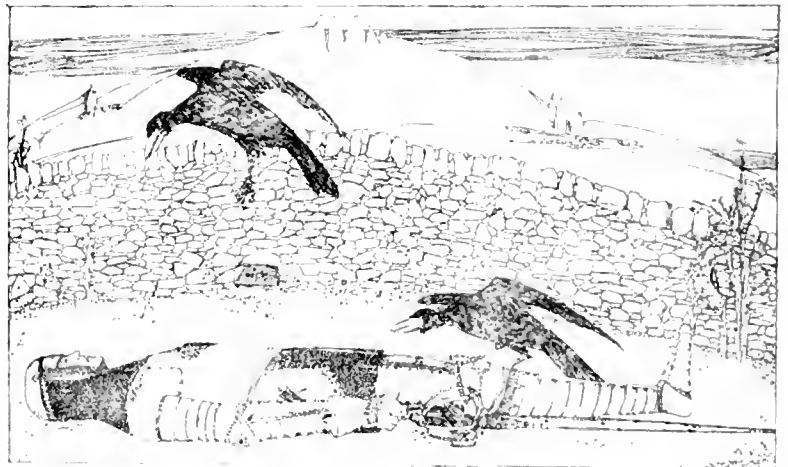
BY JESSIE M. KING

dent, and her success as an artist. Miss King's deep and artistic love of Nature brooks no interference. Like a person living in this world, but not of it, Nature has for her a symbolism and a meaning which comes only to those who unreservedly yield themselves to Nature's influence, and pry with loving eyes into the secrets of her working. To this artist, a rose-bush is not a plant bearing flowers, but a bower whose green columns bearing coloured lights make a palace where bright beings walk dreamily about; a bird is a messen-

that their misconception of her aims was patent to her. Her work being unlike that of the ordinary artist, and not bearing the hall-mark of an established tradition in things that are neither individual nor artistic, was naturally condemned by judges taught to believe that a student's business was to be neither individual nor artistic. Strange as it may seem, she was encouraged in her attitude by those directly responsible for her education; and they have no cause to regret their encouragement. Better a gold medal lost than an artist spoiled, and good it is that in Glasgow, at least, gold medals are no longer to appraise artistic value. A good student is rarely a good prize-winner. To study nature at first hand, and by contact, is to see Nature with eyes directly opened upon her secrets; whereas, to succeed as a faithful follower of a stilted tradition which disallows the personal equation is to put on spectacles belonging to other men, and to study impressions of nature as seen through other men's eyes.

Miss King would persist in seeing things and representing them entirely with her own vision, and absolutely in her own way. Hence her failure as a South Kensington stu-

dent bearing words of import for her alone; the changes of the day each tell their tale and, to her, beasts and birds are friends whose lack of words yet leave nothing to be comprehended. Hence, when Miss King found herself called upon as an almost first essay of her powers, to illustrate Rudyard Kipling's "Jungle Book," the fact that the animals spoke and Mowgli understood their speech, was to her no matter of wonder, for she had long been in closest sympathy with Nature, had listened to the language of the woods, and communed where he who had not the secret had found nothing but silence. And this intense love of Nature is translated into the language of line by an imaginative conception, and a poetry and



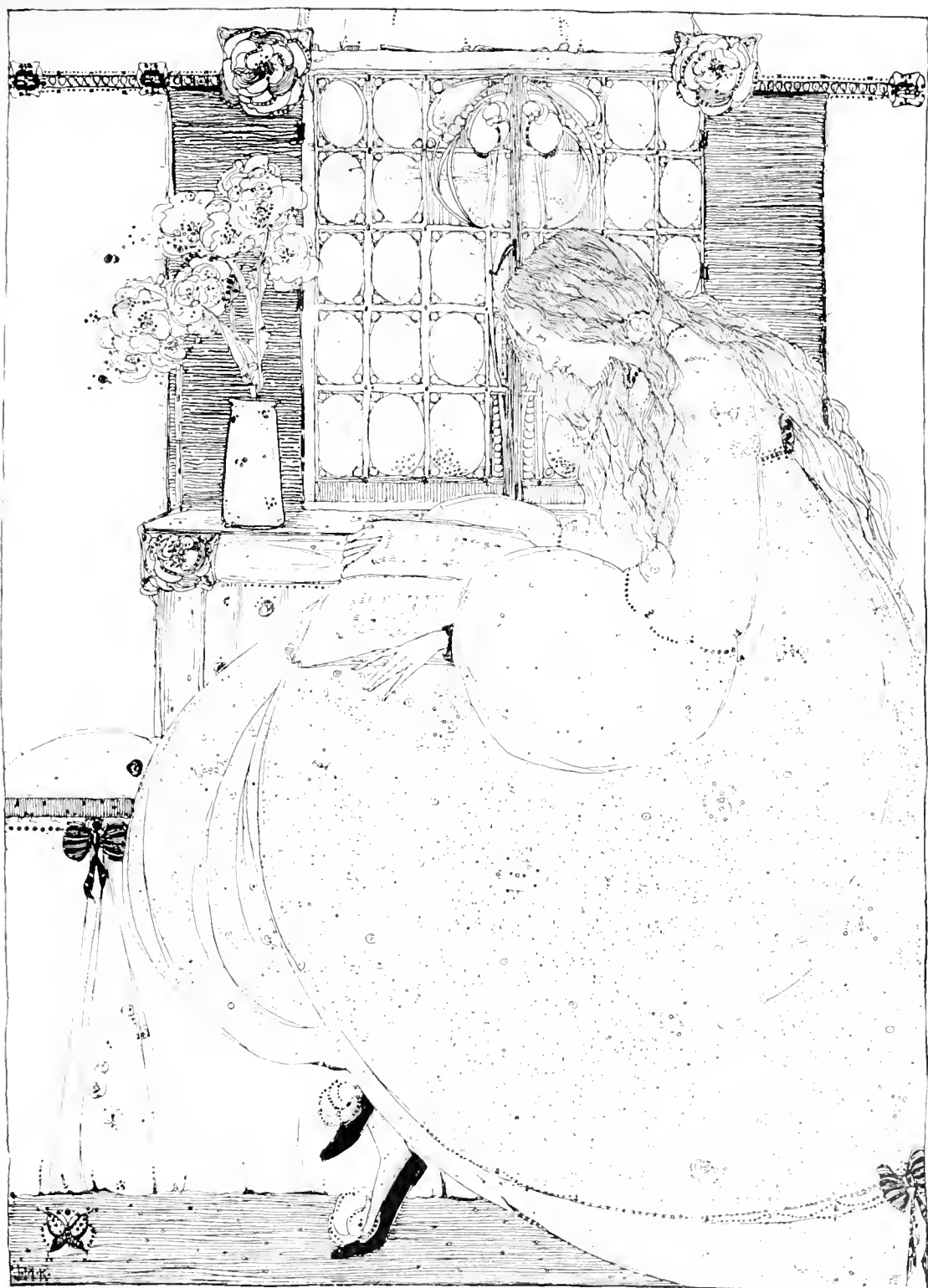
"THE TWA CORRELS."

BY JESSIE M. KING



STUDIO

"THE LITTLE PRINCESS AND THE PEACOCK." BY JESSIE M. KING



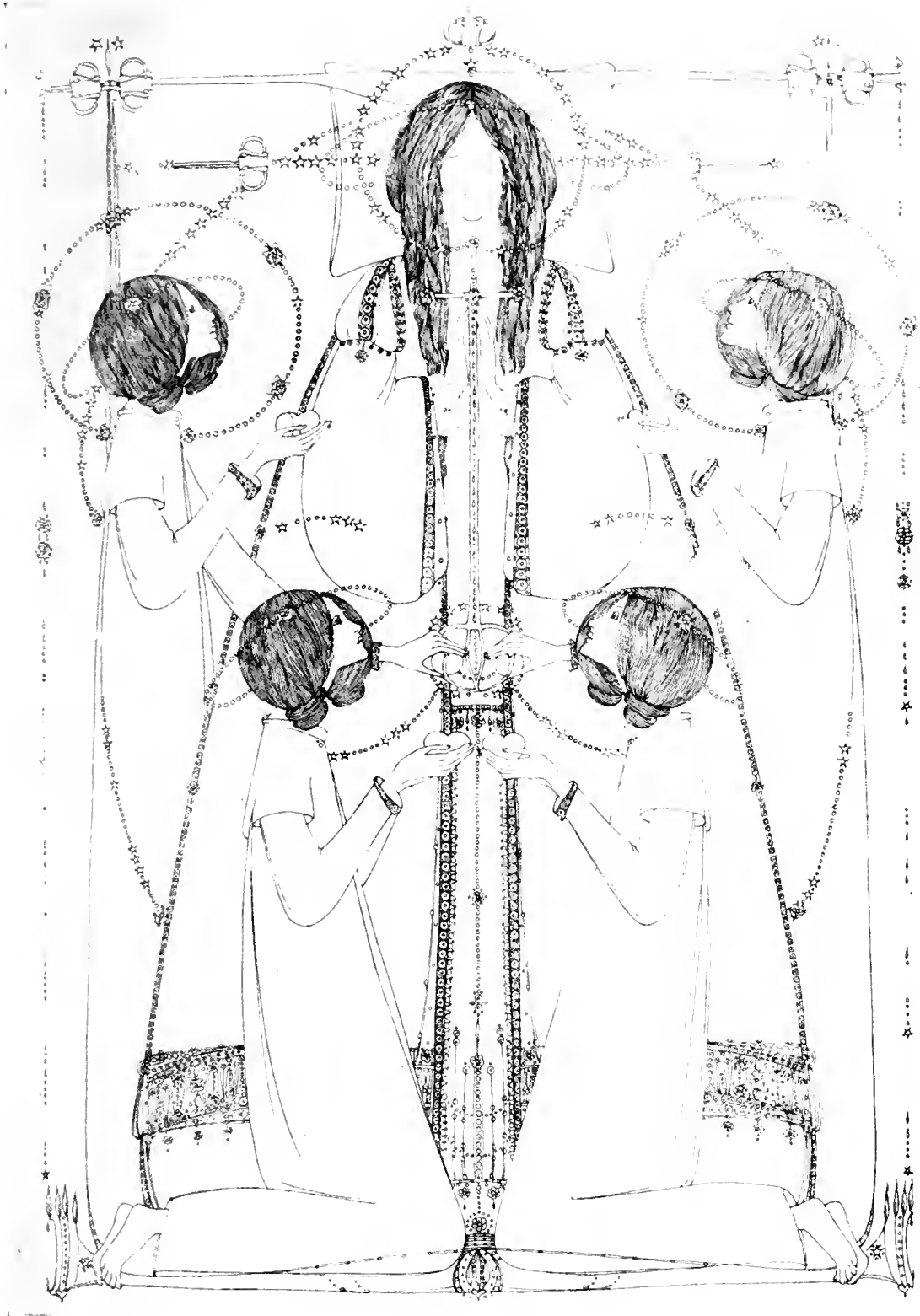
*(By permission of Oliver Grey, Esq.,
Author of "The Magic Grammar.")*

ILLUSTRATION FOR
"THE MAGIC GRAMMAR"
BY JESSIE M. KING

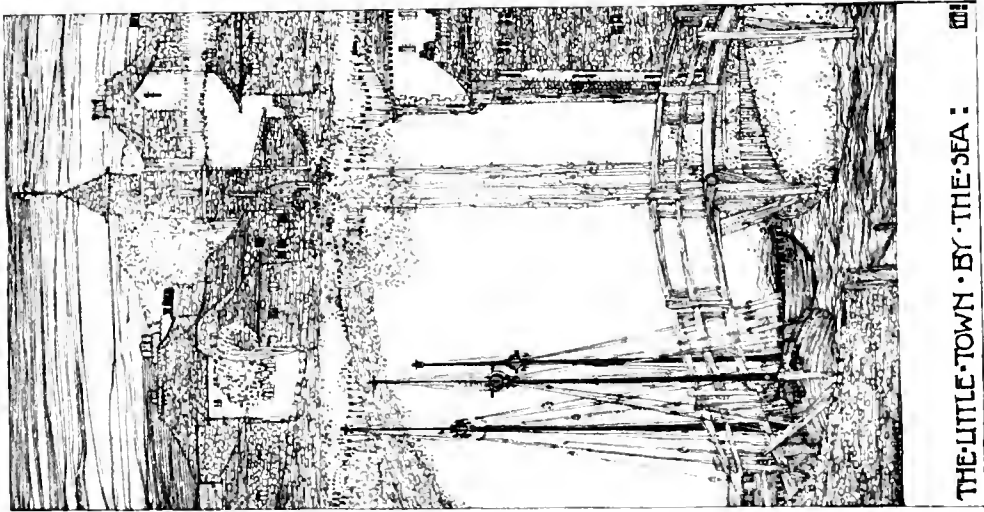


∴THEY•CRIED:—
∴LA•BELLE•DAME•SANS•MERCY•HATH•THEE•IN•THRALL∴

"LA BELLE DAME SANS
MERCY" FROM A DRAWING
BY JESSIE M. KING



FRONTISPIECE FOR
"L'EVANGILE DE L'ENFANCE"
BY JESSIE M. KING

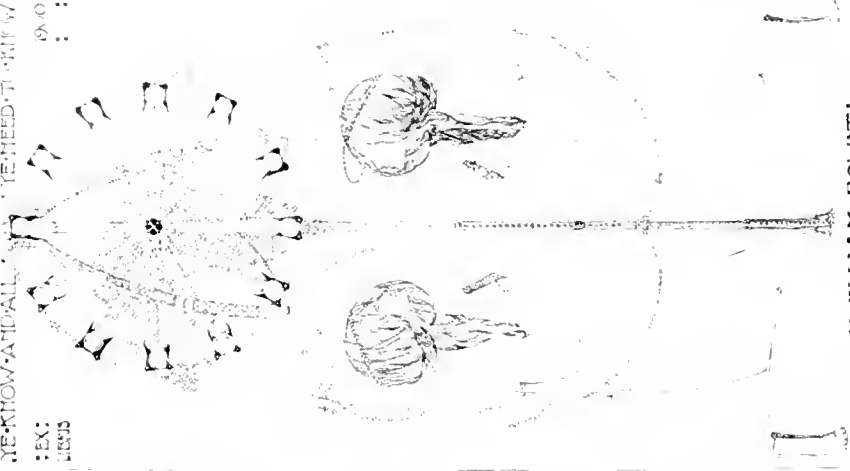


THE LITTLE TOWN • BY THE SEA :

PEN DRAWING

BY JESSIE M. KING

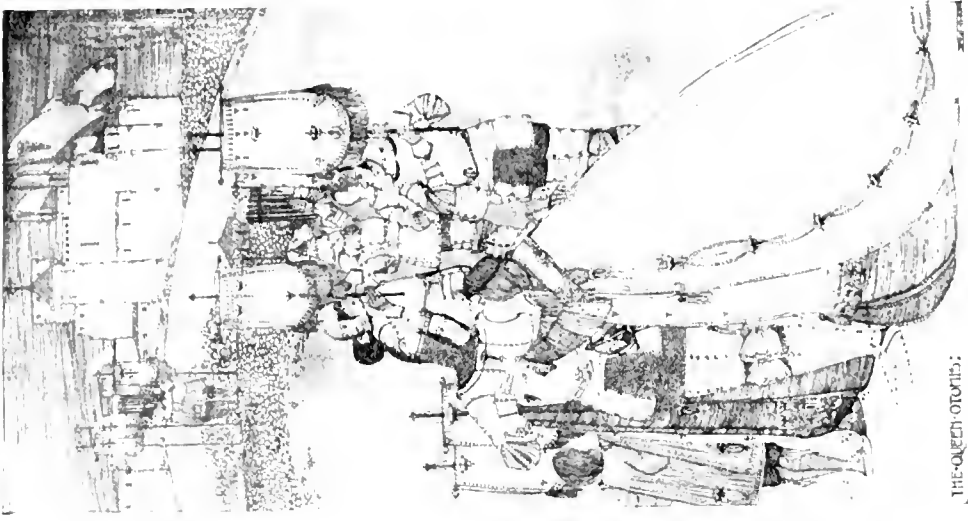
BEAUTY IS TRUTH • TRUTH IS BEAUTY • THAT IS ALL
 WE KNOW • AND ALL WE NEED TO KNOW
 : EX : 1940 :
 : US53 :



: WILLIAM ROWAT :
 : SAINT MARGARET'S : PAIDLEY :

BOOK PLATE

BY JESSIE M. KING



THE QUEEN OF THE

BOOK ILLUSTRATION

BY JESSIE M. KING

daintiness of treatment rarely met with. Thought and execution form a complete *ensemble*, and the stamp of a strong personality is seen on everything that is produced. The drawings are the artistic expression of an artistic spirit, but, in addition to this, we find Miss King's work instinct with poetry and imagination, and there would seem to exist in her delicately balanced temperament a perpetual endeavour to express the spirit of the thing, to pass through and beyond the outward and merely physical limitations, and to search the essential life and reason which animate it. In some of her drawings, Miss King discovers that what men value as substances

have a higher value as symbols, and to her Nature presents immense and mystical shadows of spiritual things. Her imaginations are more perfect and more minutely organised than what is seen by the bodily eye, and she does not permit the outward creation to be a hindrance to the expression of her artistic creed. The force of representation plants her imagined figures before her: she treats them as real, and talks to them as if they were bodily there; puts words in their mouths such as they should have spoken, and is affected by them as by persons. Such creation is poetry in the literal sense of the term, and Miss King's dreamy and poetical nature enables her to create the persons of the drama, to invest them with appropriate figures, faces, costumes, and surroundings; to make them speak after their own characters. They speak to us, and their depth of perception appeals to us not less than their charming novelty of invention and spontaneity.

It is in vain to say that most of the original work of the last ten years has been executed under the influence of the genius of Aubrey Beardsley. He saw one aspect of Nature, and that often as she appears vitiated and corrupted by the influence of a city. But there are those, and Miss King is among them, to whom Nature comes in the perfume of the flowers and the songs of birds, and is ever seen with the light of the country sun in the eye, and the wind from the hills filling the nostrils. Expression as a technical treatment is a matter of little consequence, for line, as line, is limited in its application, and the Japanese can yet teach the European the secrets of a pen, and the symbolic meaning of colour. And, further, to Miss King comes also that love of fellow man which Coleridge has so beautifully expressed:

"He prayeth well who loveth well
Both man, and bird, and beast."

The deep and pathetic ballads of her native Scotland, the works of other poets, the fairy tales which are the common heritage of our Aryan stock, the naturalism of Zola, and the mysticism of Maeterlinck all find in her a ready response. And whether illustrating their pages, or decorating the covers of their works, the hidden meaning stands revealed, and the artist translates into the beauty of line and form the thoughts and ideas which the pen has expressed. And it is no mean task to present to the reader illustrations of a poetic or imaginative text which shall equal the power of that text itself. From how many of our authors do we wish the disturbing illustrations



"THE ROMANCE OF
THE SWAN'S NEST"

BY JESSIE M. KING

Long Case Clocks

away, to how many volumes do we not grudge the richness lavished on their covers? But in Miss King's art it is never so. We treasure the book she has decorated because its contents have an added value from the beauty of their exterior, and we feel as we read a book she has illustrated that it would be the poorer were her drawings, with their deft and dainty expositions, not a part of it. Miss King's art, however, needs but few words to explain and emphasize its intentions, and proofs are to be found in the accompanying illustrations of the practical truth of this appreciation.

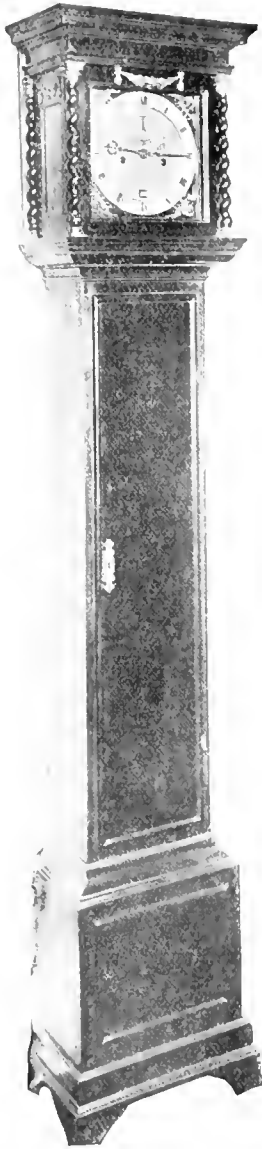


FIG. 1.—EARLY CLOCK BY THOMAS TOMPION, "THE FATHER OF ENGLISH CLOCKMAKING," ABOUT 1680



FIG. 2.—TIMEPIECE BY WILLIAM CLEMENT, KNOWN AS THE FIRST MAKER OF LONG CASE CLOCKS, ABOUT 1680



FIG. 3.—CLOCK BY THOMAS TOMPION, ABOUT 1700

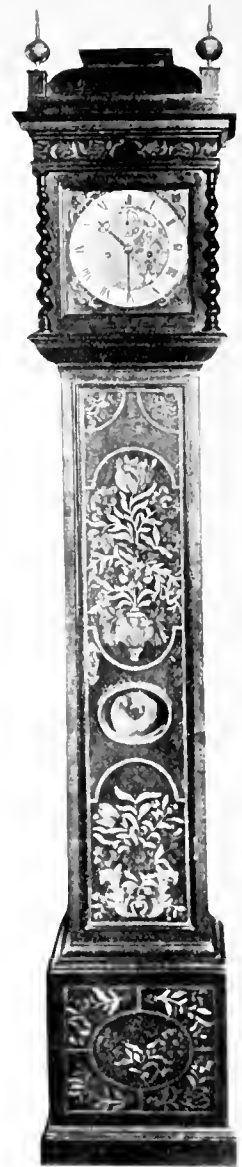


FIG. 4.—CLOCK, RICHLY INLAID, BY EDWARD EAST, ABOUT 1690

SOME NOTES ON OLD LONG CASE CLOCKS. BY F. J. BRITTEN.

THE long case, or "grandfather," clock, so intimately associated with English halls and homes for over two centuries, is surely worthy of at least a slight review. It dates from the time of Charles II., and though each succeeding period exhibits some distinguishing feature, its tall, square, wooden case remains characteristic of the variety throughout. Poets and story-writers have discoursed affectionately of its tick, the sound of its bell, its face and its hands, and who among

us has not, as a child, surreptitiously opened the door of the case to gaze on the weights or to watch the swing of the pendulum. The pendulum is really the essence of the whole thing, for the long case was brought into existence by the invention of mechanism which allowed so long a pendulum to swing in so confined a space.

Long case clocks have as a rule been very badly treated by artists. For a single faithful representation of an existing specimen one may find twenty pictures where features of different periods have been introduced into the same timekeeper. This generally occurs probably through the painter of

the picture trusting to his memory for detail, or instinctively adapting some little trait which he admires, or which he always associates with that particular form of "grandfather." But the re-casing of old clocks will often account for discrepancies between the case and the dial. Whether minute criticism of detail be desirable or not, we shall all agree that anachronisms, great or small, had better be avoided if possible.

The earliest long case clocks were comparatively small in size, with square dials, and had no door to the hood, which had consequently to be taken off completely before the clock could be wound. During the time of William III. the cases were frequently covered with marquetry work of more or less artistic merit, generally the production of Dutch artists, many of whom had settled in London at that time. Spirally fluted, or "corkscrew," pillars at the angles of the hood, though characteristic of the early period, were often used for clocks made in the reign of Queen Anne. Sometimes the cases had a bull's-eye of bottle glass let in the door opposite the pendulum bob, causing a peculiar appearance as it swung to and fro, the bob being magnified and distorted when seen through the glass.

The hour circles on the dials have many distinguishing marks. In the earliest specimens, before the adoption of the minute hand, the double circles within the numerals, as seen in lantern clocks, are retained; and between them the hour is divided into quarters, the half-hour being shown by a longer stroke terminating in a *fleur-de-lis* or similar ornament. With the minute hand and double outer circles, the divisions on the outer edge had, besides the numerals denoting the number of minutes, a cross or dagger marking the half-quarters. There was no lack of engraving on the early dials, especially on those of the William III. and Queen Anne periods. Around the edge was often a herring-bone or laurel-leaf border, and occasionally the whole of the central space within the hour ring was finely embellished with engraving; more often the centre was matted, and in some examples a sketch in the form of birds and foliage bordered the aperture showing the day of the month; this had a good effect when burnished bright in contrast to the matting. Further relief was given by turning a number of rings around the winding holes. On the earliest of the seventeenth-century clocks the maker's name was as a rule inscribed in a straight line along the bottom of the dial, usually in Latin, thus — "Henricus Jones, Londini, fecit," visible only



FIG. 5.—INLAID CLOCK
BY DANIEL QUARE



FIG. 6.—CLOCK, WITH
"OYSTER SHELL" VE-
NEER, BY JOSEPH KNIBB

Long Case Clocks

when the hood was removed or the door of it was open: later it was engraved around the circle, between the figures VII and V. About 1715 nameplates appear to have been first used, and individual makers afterwards used their discretion in the matter, the Latin inscription going out of use except for such popular mottoes as *Tempus fugit*, *Tempus edax rerum*, etc.

Fig. 1 represents a long case clock by the celebrated Thomas Tompion, who has been designated "the father of English clockmaking." He was clockmaker to Charles II., and was held in high esteem, as may be judged from the fact that, at his death in 1713, he was accorded the exceptional

honour of burial in Westminster Abbey, where his tombstone may be seen, nearly in the middle of the nave. The cherubs' heads which adorn the corners of the dial form another indication of the period. They are to be seen on most clocks of the best makers till just before the close of the seventeenth century, when the spandrels were filled with a head in the centre of more elaborate surroundings of brass, usually well chased, and generally gilded. Then more ambitious designs came into use, notably two Cupids or nude boys supporting a crown in the midst of ornamental scroll-work: or a crown with crossed sceptres and foliage. These were followed later in the eighteenth century by corner pieces of a rococo character, and then came the more degenerate patterns of the George III. period, devoid of taste and badly finished, many being merely rough castings, untouched with a chasing tool.

The Tompion clock shown in Fig. 1 is in the possession of Mr. D. A. F. Wetherfield, from whose splendid collection of early long case clocks the examples figured from 1 to 9 are taken.

Fig. 2 is a timepiece by William Clement, which has a very pretty dial at the side, in connection with mechanism for regulating the pendulum. This is a most unusual feature; indeed, I have never met with a similar adjunct in any other clock. William Clement, who was a sort of chamber-master working for other craftsmen, is, I may mention, credited as the first maker of long case clocks.

Another Tompion clock of later date, and which goes a month between windings, is reproduced in Fig. 3. A stately specimen by Edward East, another noted maker, in a beautiful marquetry case, is shown in Fig. 4.

Daniel Quare, contemporary of Tompion, and unexcelled as a craftsman, is represented by Fig. 5.

Fig. 6 is by Joseph Knibb; the case is a good example of "oyster-shell" veneer with inlay ornamentation.

James Clowes, another well-known maker, is represented by Fig. 7.

Fig. 8 is by Jonathan Lowndes, and Fig. 9 by Christopher Gould. Each of the foregoing examples of early square dial clocks contains some particular feature of excellence, and all will, I think, repay examination.

An arched top to the dial appears to have been first added early in the eighteenth century for the reception of an equation of time register. It is so utilised in a clock by Tompion, which is in the

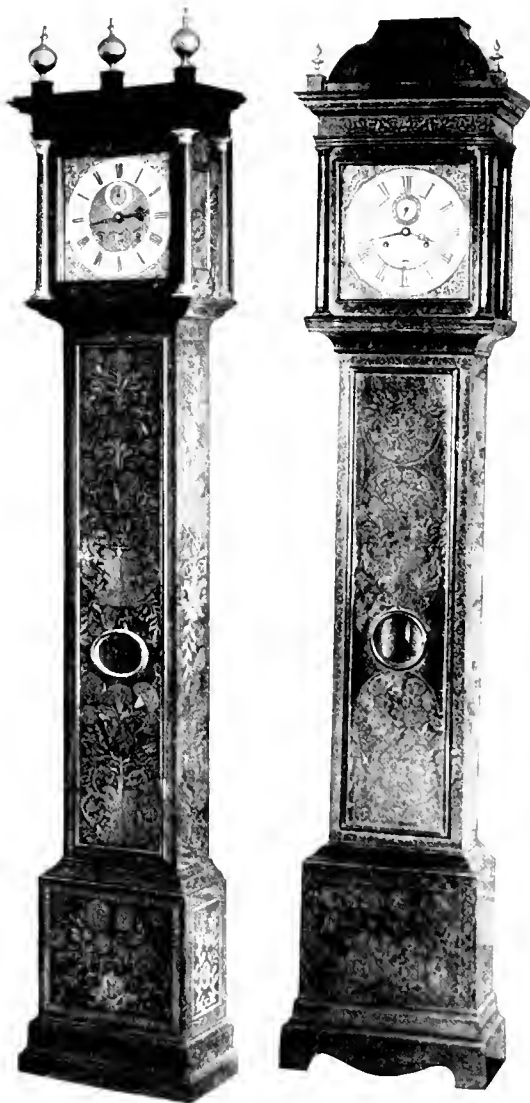


FIG. 7.—CLOCK, ENRICHED WITH MARQUETRY, BY JAMES CLOWES, ABOUT 1700

FIG. 8.—CLOCK, DECORATED WITH MARQUETRY, BY JONATHAN LOWNDES, ABOUT 1705



FIG. 9. — CLOCK, WITH PANELS IN MARQUETRY, BY CHRISTOPHER GOULD, ABOUT 1715



FIG. 10. — "CHIPPENDALE" CLOCK AT WINDSOR CASTLE, BY RICHARD VICK, ABOUT 1745

Bath Pump Room. It dates from about 1709, and therefore serves as an example of Tompion's latest work. Apart from its utility in this connection, the addition of the arch was certainly a great improvement to the appearance of the dial, and from this time was generally retained for the better class of work even when not required as a field for the exhibition of any of the clock movements. In such cases the arch was devoted to decoration, a favoured device being a dolphin engraved on each side of a domed plate,

on which was inscribed either the owner's or the maker's name, occasionally with a crest or motto.

A fine clock by Richard Vick of the Chippendale period, which is at Windsor Castle, is shown in Fig. 10. Here the arch of the dial contains a seconds indicator; the door of the case has a curved top; the front corners of the body of the case are enriched with pilasters having metal bases and caps; pillars of similar design support the upper part of the hood, which is panelled with fret-work to more freely emit the sound of the bell; and generally are embodied all the features of modern specimens, with which everybody who takes an interest in such things is familiar.

For many years, but especially during the latter part of the eighteenth century, there was a great taste for moving figures placed in this part of the dial, heaving ships, time on the wing, etc., being especially favoured. The Dutch seem to have greatly excelled at this kind of work. English makers preferred painted discs representing the moon, by which her course during a lunation was pictorially recorded. Clocks with a globular revolving moon over the dial were popular in Yorkshire during the eighteenth century, and were known locally as Halifax clocks. Among French artists with wealthy patrons the formal square case was never liked. An elegant example of their best style, dating from about 1750, is a clock by Lepaute, which adorns the Zuccarelli room at Windsor Castle. The case is of ebony with exceptionally fine ormolu mountings.

Another French example of the characteristic Louis XV. florid style is a clock by Julien Le Roy, which is in the corridor at Windsor Castle. The case is of kingwood inlaid with some lighter veneer to a geometrical design, and carries heavy ormolu with chased mountings.

SOME PAINTINGS AND SCULPTURE AT THE PARIS SALONS. BY GABRIEL MOUREY.

BOTH in the Salon of the Société Nationale des Beaux Arts and in that of the Société des Artistes Français we have this year a relatively large number of fine works. The difficulty is, amid all this superabundance of production—the result of the prevailing system of exhibitions—to discover that which is best; for often the fine things are lost amid their mediocre surroundings.

MM. Albert Besnard, Aman-Jean and Victor Prouvé are the representatives of decorative painting in the display of the Société Nationale. The

The Paris Salons

first-named, with his *Ile Heureuse*, the second with his tapestry cartoon, *Le Parc*, and the third, with his *Séjour de Paix et de Joie*, worthily maintain an art which, owing to indifference on the part of "the powers that be," and also to the incompetency of the majority of those who practise it, has fallen into a lamentable state of decadence.

There are many portrait-painters. J. E. Blanche is highly successful in his representations of Charles Cottet, Paul Adam, and young Philippe Barrès; Lavery sends a *Première Communiant*, in white and silver greys of the utmost delicacy, also a portrait of a lady in grey and black. The two portraits of ladies by T. Austen Brown—especially the *Musicienne*—are superb. Antonio de la Gandara, in his portrait of *Mme. S. . . .*, as in that of *Mme. F. . . .*, maintains his position as our foremost painter of feminine grace. The portrait of *Mme. Edouard Dujardin*, by Anquetin, is quite admirable, as are the *Portrait de Deux Sœurs*, and *M. Léon Delafosse* by the incomparable John Sargent, the portrait of *Bjornsterne-Bjornson*, by

the Danish painter Kroyer, the portraits of Americans of both sexes by Cecilia Beaux, *Mlle. Poncet*, by Aman-Jean, and *M. Denys Cochin*, by Besnard.

Lucien Simon, in his *Sœurs Quêteuses*—which must be regarded as one of the strongest works in the two Salons—and in his *Causerie du Soir*, shows us the two sides of his forceful and original talent.

Here we find Charles Cottet still faithful to his Brittany, his *Messe Basse en Hiver* being one of the most penetrating things bearing his signature; Pierre Albert Laurens, whose honest vision is clearly expressed in a peasant scene—*Le Partage*; Albert Baertsoen, whose *Chalandes sous la Neige*, lent by the Musée de Bruxelles, reveals a certain sadness of vision and a very personal faculty of interpretation; also Emile Claus, who, in his *Verger en Flandre*, displays his profound love of bright, healthy nature.

One must needs pause a moment before the twilights, the snows, the winter-bound gardens of



"LA PORTE SAINT-DENIS"

FROM THE PAINTING BY J. F. RAFFAELLI



"MESSE BASSE EN HIVER"
FROM THE PAINTING BY
CHARLES COTTET

The Paris Salons

that fascinating artist, Le Sidaner. How exquisitely *intime* is *La Table*, for example—a work just purchased by the Luxembourg authorities!

La Partie de Billard, by René Prinnet, is a very delightful thing, endowed with a certain penetrating charm and a justness of gesture and effect which are quite remarkable. Delicious, too, are the home scenes by M. Morisset and the life-like studies of girls by M. Moreau Nélaton.

Henri Duhem remains faithful to his sheep in his *Mise au Parc*, a thing of poetic reality, and to his studies of provincial towns in *Le Salut—Soleil d'Hiver*; while Mme. Marie Duhem once more reveals her delicate feeling in *La Grand' Route*—a nightfall scene.

René Menard has some delightful bits of landscape: *Aigues-mortes*, *L'Automne* (Corsica), and *Coucher de Soleil—Effet de pluie*. I always admire his serene imagination, full of classic memories, and the style with which he invests the impressions

he receives from Nature and truth. His work is indeed masterly.

M. Gaston Hochard is a real painter, vigorously and sanely endowed. *Les Chantres*, *Les Courses*, and *Les Petites Filles de Marken* are, in their several ways, fine examples of solid workmanship.

Léon Lhermitte displays a remarkable series of landscapes with figures, among which *Le Gouter des Moissonneurs* and the *Lavandières aux Bords de la Marne* impress one deeply by their perfect *maîtrise*. Raffaelli, as always, remains essentially the painter of Paris, the keen and subtle observer of the atmosphere and the types of the great city.

There is no space at my disposal to do justice to the exhibits sent by Carrière and Whistler. The six studies of female heads—women asleep or pensive—by the first-named artist, are full of deep humanity. These things are almost painful in their simplicity and their reality: and how beautiful, too! As for Whistler, it is long since we had so



"KELEVAILLES"

FROM THE PAINTING BY ERNEST LAURENT



"CAUSERIE DU SOIR"
FROM THE PAINTING
BY LUCIEN SIMON

numerous a collection of his works at the Salon. Here are five "harmonies," of which two—*Rose et or : les voisines*, and *Grenat et or : le petit Cardinal*—are veritable masterpieces, especially the last. Nevertheless, the hanging committee have placed these little canvases in a bad light in one of the darkest galleries, as if they were ashamed of them ! On the other hand, the most pompously hollow mediocrities in the exhibition have been accorded the place of honour. This has caused an absolute scandal in certain quarters, and the resentment expressed is perfectly justifiable.

Unfortunately, I can do no more than give the titles of the works sent by Léon Frédéric (*L'Age d'or*), Georges de Feure (tryptich), Eugène Loup (*La Suppliante*), Edouard Saglio (*Dentellière, Coin d'atelier*), Eugène Vail (a series of Venetian landscapes, of delightful freshness, and full of interest from the decorative point of view), Lucien and Georges Griveau, Henri Dumont, and Mme. Lisbeth Delvolvé-Carrière. Finally, just a bare word to mention the Venetian studies by Walter Sickert and Morrice, the Spanish scenes by MM. Anglada and Iturrin, the delicately-painted in-

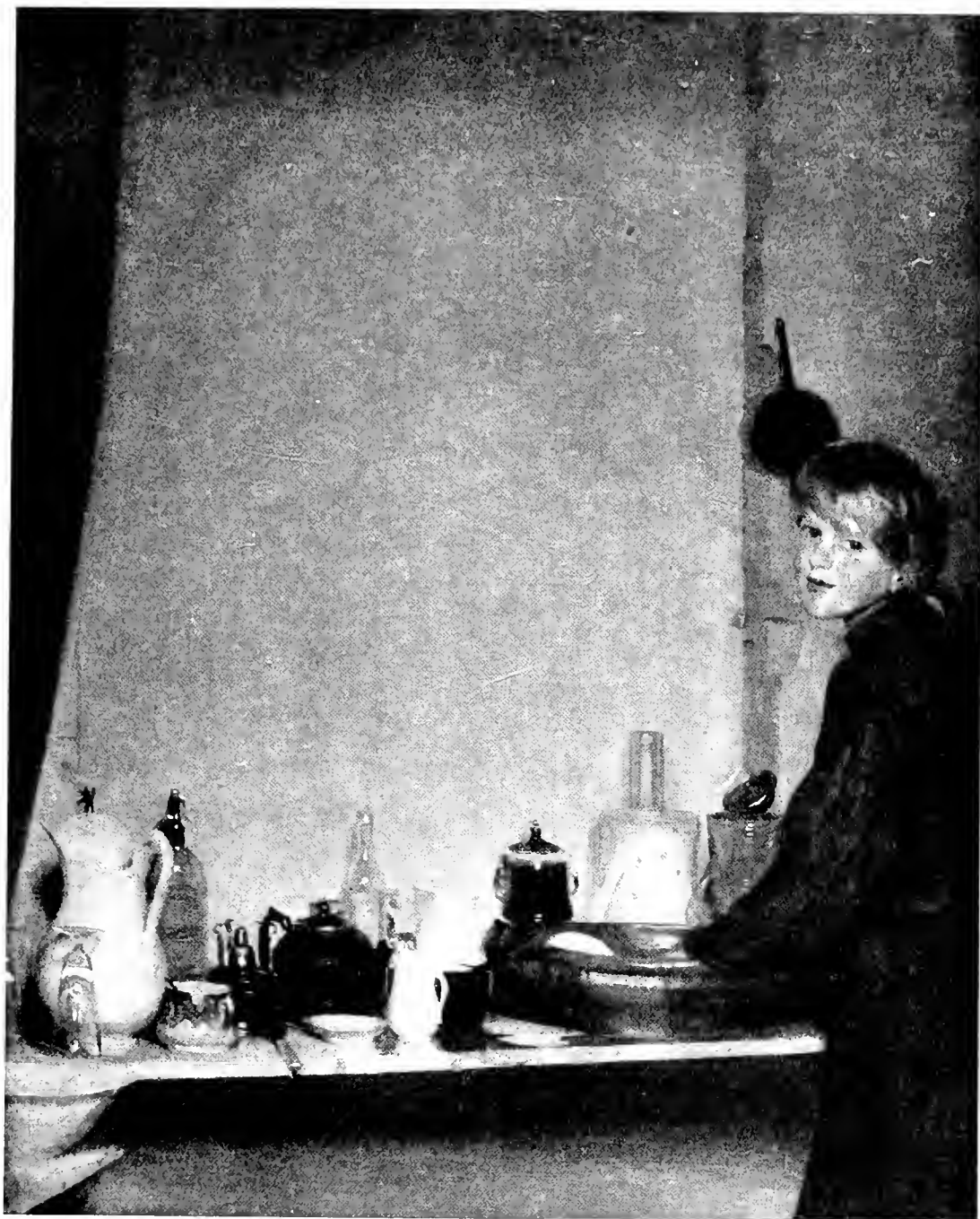
teriors by Walter Gay, and the *Descente de Croix* and the *Vierge au baiser* by Maurice Denis, who has the grave tenderness and the sincere feeling of the divine Giotto himself.

The Sculpture section is particularly interesting this year, inasmuch as it shows in the clearest possible way a tendency among our artists in the direction of small sculpture—towards what one may term interior or domestic statuary. Here we have a movement well worth studying. The statuettes by Félix Voulot, Louis Dejean, and Carlin; the medals by Georges Dufresne; the bronzes by Mme. Ameen de Sparre, scenes of animal life honestly studied and broadly treated; the grotesque little figures by Pierre Roche, who also exhibits a powerful bust of Danton and an admirable weathercock; the *Soupe populaire* by Bernhard Hoetger and the hieratical statuette by Hermann Hahn; the little bust of Mme. S. S. . . . by Spicer-Simson; the group in wood and ivory by Damp, styled *La jeunesse*—all these are things full of significance, captivating things marking in their various degrees the evolution of modern statuary. Add to this list *Persée et la Gorgone*, by



"SŒURS QUÊTEUSES"

FROM THE PAINTING BY LUCIEN SIMON



"LA PETITE PLONGEUSE"
FROM THE PAINTING BY
L. R. GARRIDO

Mlle. Claudel: a fragment of a tomb of noble design by Albert Bartolomé; the three panels for the ornamentation of a bath-room, by Alexandre Charpentier; the sorrowful *Tête de Femme*, by Camille Lefèvre—who has just been entrusted with the completion of the monument on which Dalou was engaged at the time of his death—the bust of the great Belgian writer, Camille Lemonnier, and a *Tête d'homme du peuple*, admirably “characterised,” by Constantin Meunier; and, finally, the three *Ombres*, by Rodin.

In the department of engraving there is much that is excellent—coloured wood-blocks by Jacques Beltrand; etchings by Chahine, Béjot, and the lamented Gaston Ey'Chenne, who died so young a few weeks back in the heyday of his delicate talent; coloured etchings by Eugène Delâtre, Richard Ranft, Francis Jourdain, and Jacques Villon; gypsographs by Pierre Roche; lithographs by Lunois and Henri Rivière, whose new series, *La Fêrie des Heures*, has all the fine qualities of his *Aspects de la Nature*, and who is just finishing an album of the *Trente-six vues de la Tour Eiffel*, shortly to be published by Eugène Verneau; several plates engraved by Jeanniot to illustrate Benjamin Constant's *Adolphe*: some really interest-

ing wood-blocks cut with the penknife by Emile Laboureur; wood-blocks by a newcomer, Paul Colin, who has just revealed himself at Sagot's as an artist of high originality and rich technique (*Le Maréchal ferrant*, *Péniche sur la Marne*, and *La Ferme* are plates of the first order); and, lastly, the most recent coloured wood-blocks by the great Lepère—*La Vague*, *Le Braconnier*, *Bucolique Moderne*, and the astonishing *Procession de la Fête-Dieu à Nantes*.

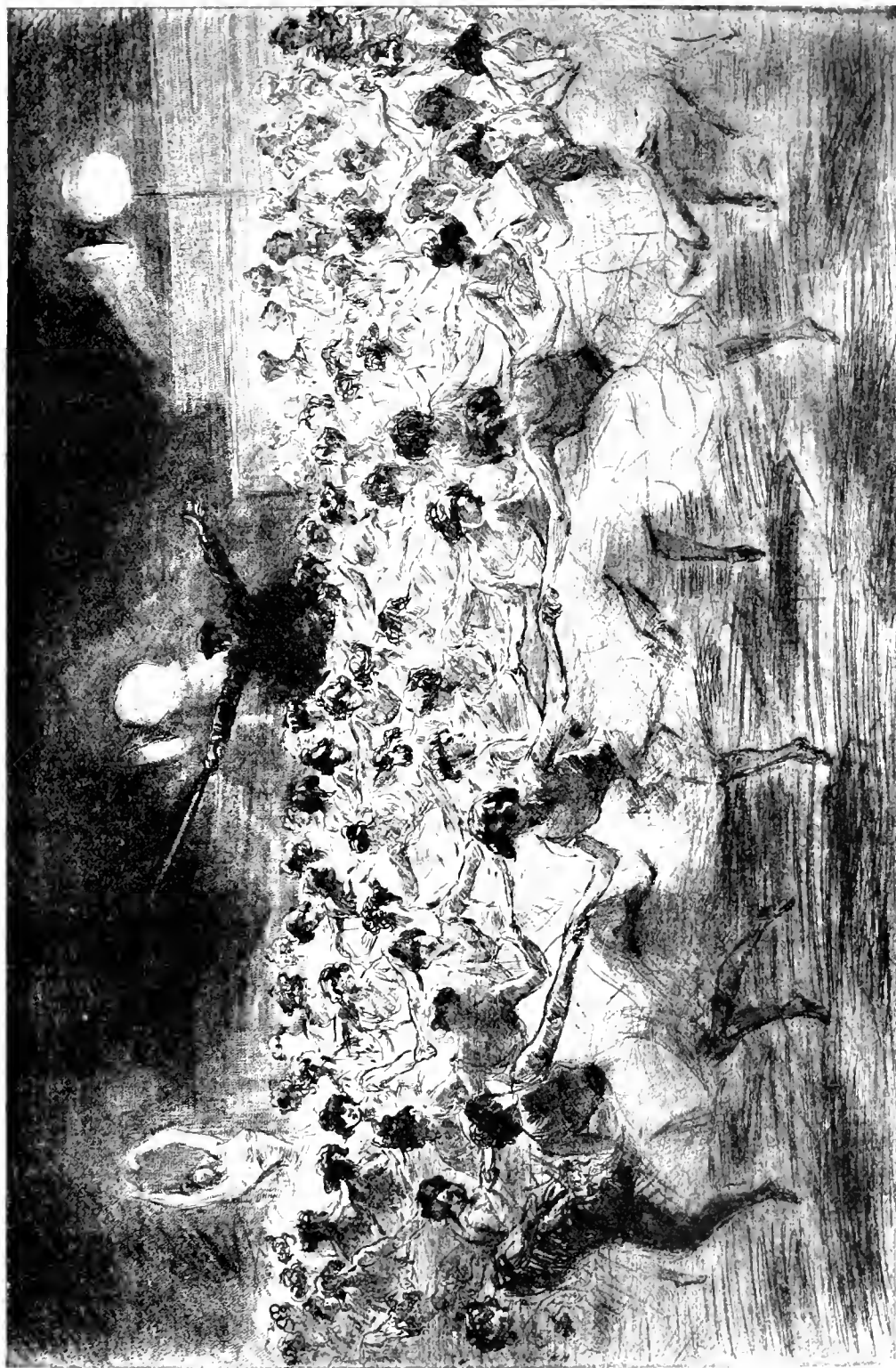
The section of Decorative art is not distinguished by anything very new or striking.

We see once more, and certainly not without pleasure, Felix Aubert's polychrome lace-work, Bigot's stone-ware, also enamels by Lucien Hirtz and Daminouse, and leather-work by Belville; but the novel and the rare are almost entirely lacking. The jewellery, however, demands a special word of mention—notably that of Charles Boutet de Monvel, a deserter from the Salon des Artistes Français; that of P. E. Mangeant, always full of personal savour; and that of Charles Rivaud, simply conceived and stamped by genuine character and individuality. Note, too, the bindings by Clément-Mère, who reaches the extremest limits of his art, and possesses precious secrets of colouring:



"LA PARTIE DE BILLARD"

FROM THE PAINTING BY RENÉ PRINET,



"SARABANDE DES BARBARES" FROM
AN ETCHING BY PAUL RENOUARD

(by permission of the "Société des Aquafortistes")

The Paris Salons

the *grès cérames* of Moreau-Nélaton, the lighting apparatus of Alexandre Charpentier and Henri Sauvage, who also exhibits photographs and plans of the villa he has just built at Nancy for M. Louis Majorelle; the two bedsteads in copper, ornamented by shells, by Th. Lambert; the show-cases of de Feure, containing exquisite bits of porcelain, and double candelabra in silvered bronze, delightful both in form and in detail; the glass-work—fine glass and glass for everyday use—by Emile Gallé, delicate and subtle as ever; not forgetting the piano by G. Serrurier, the bedroom in rose-wood by Charles Plumet, the decoration of the little *salon* by Tony Selmersheim, the crystallised porcelain by Delaherche, the logical and ingenious furniture by Eugène Gaillard, the cups in translucent *pâte de verre* of novel colourations by Georges Despret, or the really charming domestic copper-work by Brindeau de Jarny.

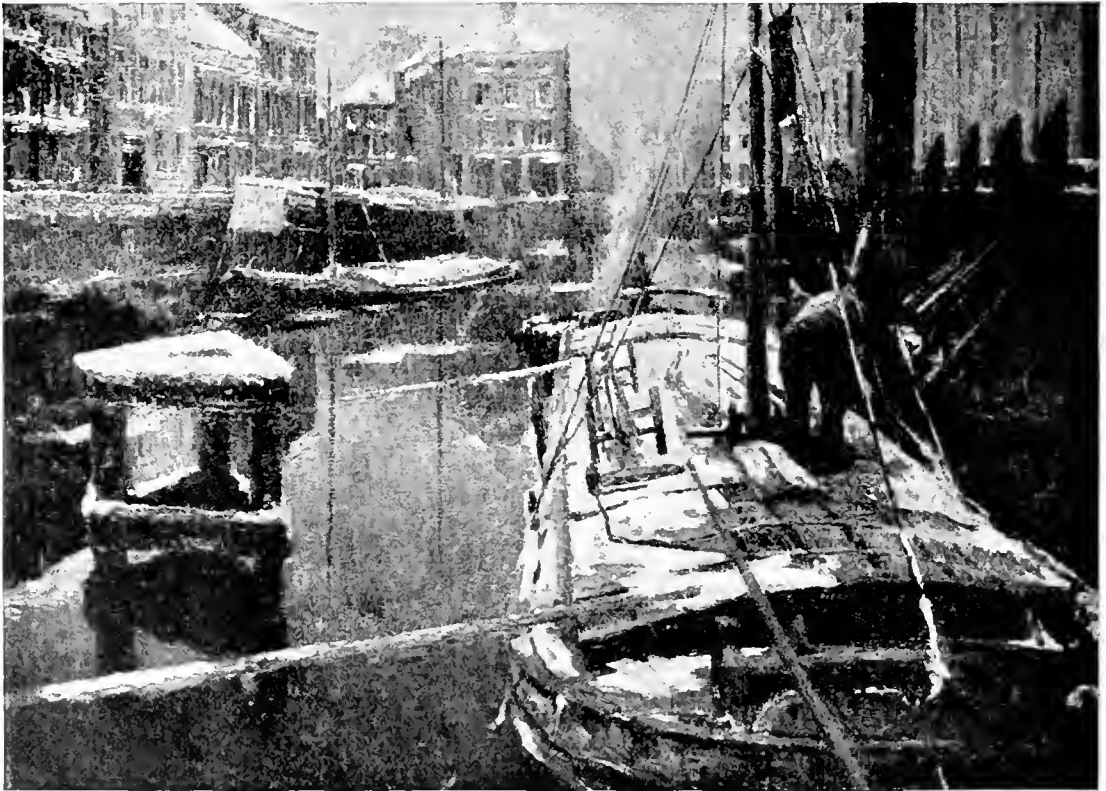
At the Salon des Artistes Français there is less to see and to remember. With the exception—among the “consecrated” artists—of Henner with his fine *Portrait de Mme. S. H.*, of Jean Paul Laurens with his strikingly real *Proclamation de la*

République en 1848, which has been purchased by the City of Paris, there is nothing to satisfy one, save in the work of the young men, the new-comers, nothing the like of which has not been seen for years past in the Salons.

M. T. Robert Fleury is, perhaps, the only painter of his generation who interests himself in the modern movement, and one must applaud his sincere and honest effort to rid himself of the academic manner in which his chief successes were gained. *L'Étude* and *Brodeuse* are fresh and charming canvases, showing direct observation.

The work of M. Ernest Laurent—subdued and deep, delicate and supple—appeals to me irresistibly. His *Relevailles* is an exquisitely tender poem of humanity.

Emile Wery has endeavoured to convey, in the form of a triptych, the sad yet always living spirit of Venice; Jules Adler, for his part, remains faithful to his studies of popular life. His *Au pays de la Mine* and *Paris l'Été* show him to be making real progress, and more and more master of his art. *La Récréation des enfants à l'école maternelle*, by Mlle. Marie Perrier, also deals with



“CHALANDS SOUS LA NEIGE”

(In possession of the Musée Royal, Brussels)

BY ALBERT BAERTSOEN



POTTERY-WARE

(See article on the Turin Exhibition)

BY THE AMSTELHOEK COMPANY

the life of the people. It is one of the really good pictures in the Salon.

M. Caro-Delvaillle's style is more refined, more Byzantine, more clever, and less spontaneous. He was highly successful this year with his *Dame à l'hortensia* and his *Belle Fille*. I like very much the *Fileuses Flamandes* by M. Diercks, and the *Kermesse en Hollande* by M. Hanicotte, as also the powerful landscapes with figures by M. Hitchcock—*Effet de soleil* and *Les Lys*—and the *Place de Valence* by the Spanish painter, Sorolla y Bastida.

Henri Martin has not much in this year's Salon, but what he has is of the highest artistic quality. His *Muse du Peintre* is a noble piece of work, finely inspired, and his landscapes are instinct with deep feeling.

L'Automne, by Mlle. Hélène Dufau, although too closely suggesting the manner of René Ménard, has nevertheless a distinct and rare decorative interest.

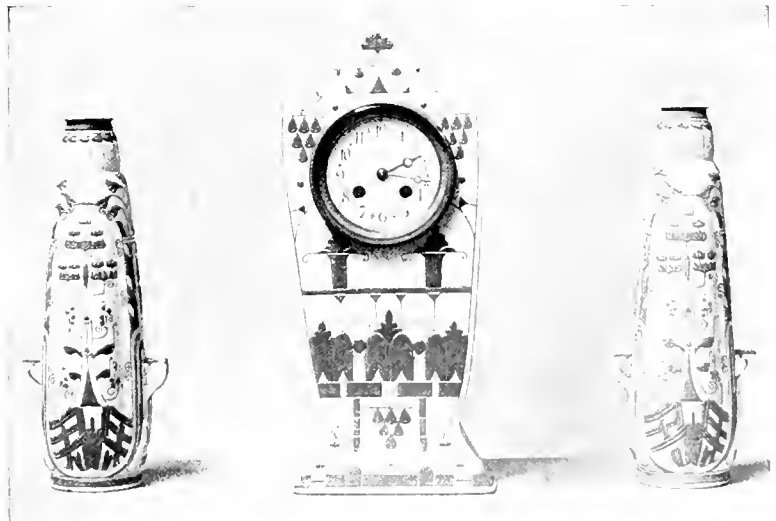
Fougerat's two canvases reveal the true painter, and I regard his portrait of three persons—*Ma maison-née*—as a work of great promise.

Also deserving of notice are an amusing scene inside one of the popular theatres, by André Devambey, a pretty *Bénédiction des enfants en Sologne* by Guillonnet, John Collier's

Billiard Players, a delicate bit of *intimité* by MacEwen, styled *A Secret*, M. Besson's powerfully suggestive triptych, *Le Moissonneur de lauriers*, Edgard Maxence's pre-Raphaelite works, *L'Annonciation*, and *La Sirène*, a *Jésus parmi des humbles*, by Sydney Gorham, and the fine *Portrait de Mme. Emile Loubet* by Jean Patricot.

In the sculpture galleries we find a whole army of gesticulating statues—politicians, authors and actresses more or less renowned; there are crowds of busts, and equestrian statues in abundance. One feels almost giddy at sight of these bewildering masses of bronze and plaster and marble.

There are, however, some delightful things,



POTTERY-WARE

BY JOOST THOOFT AND FAROUK HERR

(See article on the Turin Exhibition)



POTTERY-WARE

(See article on the Turin Exhibition)

BY JOOST THOOF AND LABOUCHÈRE

notably the *Fontaine d'amour* by M. Emile Derré, and the two oxidised casts by Mme. Berthe Giradet, *L'enfant malade* and *Bénédiction de Paule*, two charmingly human works, which, amid all the surrounding superficiality and convention, appeal to one irresistibly by reason of their strength and honesty.

A like confusion prevails in the "Objets d'art" section, wherein the manufacturer triumphs with unpleasant completeness, at the expense of the creator of the works displayed.

The Artistes Français have committed the great fault of admitting far too large a number of "producers" of this sort, the result being that this portion of the exhibition has more the appearance

of a bazaar than of anything else. The more pleasure then to find in this neighbourhood some works by Lalique, full as ever of imagination and fancy, to come across the admirable show-cases of T. Laumonnerie, the jewellery of G. Fouquet and Desrosiers and the brothers Falize, whose *Vase du Saint-Graal* is, in its sumptuous perfection, one of the most remarkable things of the kind produced of recent years. There are many other works that might be mentioned did the space at my disposal permit.

Such are the two Salons: neither better nor worse than those which have preceded them in former years.

GABRIEL MOUREY.



THE VESTIBULE OF THE DUTCH SECTION
AT THE TURIN EXHIBITION

(See article on the Turin Exhibition)



VASE

BY J. JURRIAAN KOK

may, indeed, be said that in the quest for new forms of decoration the Dutch are more hostile than any other people to the naturalistic tendency which, with its combination of mediæval and Japanese feeling, forms the fundamental principle of modern decorative art in France, Belgium, Italy, and a considerable portion of Germany, Austria, and Hungary. With very few exceptions, a pronounced tendency will everywhere be found for geometrical forms, combined with certain decorative elements culled from the barbaric art of the savage races of the remote East. The section organised under the able superintendence of Mr. E. von Saher, chief professor of the school of decorative art at Haarlem, Mr. Karl Sluyterman, and Mr. Philip Zilcken, the well-known painter and etcher, includes examples of every variety of art, and, as a matter of course, ceramic work occupies a very important place. The grand entrance-hall is completely filled with it, and it is no doubt the most attractive portion of the Dutch exhibits.

The Royal Rozenburg Manufactory of porcelain and pottery of the Hague (artists: J. Jurriaan Kok, de Ruyter, Hartgring, Schelling, Sterken, Brouwer, van der Welt, van Rossem, and L. Smit) deserves to be noticed first, not only on account of the importance of its exhibits, but also because of the decorative tendencies which link it intimately with the modern naturalistic movement. As the name of the institution implies, porcelain and pottery are manufactured in it; but it has only been of late years that the porcelain vases with decorations in blue, green, or black—of which a few examples lent from the collection of Mr. H. Mesdag are to be

THE INTERNATIONAL EXHIBITION OF MODERN DECORATIVE ART AT TURIN—THE DUTCH SECTION. BY ENRICO THIO-VEZ.

It would be very difficult to define the tendencies of decorative art in Holland with the aid only of the examples shown at the Turin Exhibition. It



CUP AND SAUCER

BY J. JURRIAAN KOK



OVERMANTEL

BY K. SLUYTERMAN

seen here—have been superseded by new types. What strikes the critic first of all in the porcelain from the Rozenburg Manufactory is its extreme lightness. Most of the examples exhibited are as thin, transparent and light as a sheet of paper. It has been justly said that even the Japanese have never excelled the Dutch in this respect, but it is open to doubt whether this very want of weight and solidity is not a drawback when the porcelain is in use. All of medium or comparatively small size, the flower vases, tea or coffee cups, teapots, &c., either round, oval, or polygonal in shape, are of extremely delicate texture, and are decorated with finely incised drawings of flowers, branches of trees, or birds, all alike remarkable for their excellent taste. The colouring is altogether original and is characterised by a general softness and smoothness of tone; light mauves or yellows, tender greens standing out from a white ground, laid on sometimes in flat masses, sometimes scratched with the pen. It should be noted that the designs are covered over by the glazing, not applied to its surface.

Although the pottery made at Rozenburg is designed in a similar spirit, so far as form and decorative drawing is concerned, it is very inferior

as a whole to the porcelain produced at that manufactory. This inferiority comes out, to some extent, in the drawings, which are comparatively coarse, but still more in the colouring, very dark reds and yellows on a bluish-black ground forming a scheme anything but pleasing to the eye.

Two varieties of exhibits, offering a marked contrast to each other, are sent from the manufactory of Delft, Joost Thooft, and Labouchère (artists: A. le Comte, H. M. Mauser, and L. Senf). To begin with, we have a kind of white biscuit ware, most of it decorated with geometrical designs, with some few floral motives, the paste



CHAIR

BY K. SLUYTERMAN



LUNETTE

BY JOOST THOOFT AND LABOUCHÈRE

having been first saturated with a green colour, and then applied to the white ground and outlined with gold. The shapes of the vases, time-pieces, &c.,

recall, to a certain extent, antique forms, and there is something archaic about the decoration.

On the other hand, what are known as *porcelaines flammées*, exhibited by the same house, are simply exquisite in texture, form, and colour. Many of them, indeed, have something of the delicacy and transparency of enamels. Their dominant colouring is bluish-grey, but two little vases in coppery-red are especially admirable. Very interesting also is the tile work of the Joost Thooft firm, which consists of a kind of mosaic formed of small pieces of *porcelaine flammée* arranged in good designs.

Passing by the *Lusthof*, or Palace Court, we note two figures, both full of expression, after the designs of M. A. le Comte, which recall the style of Carlos Schwabe: the *Moonlight Sonata*, a young girl playing the piano amongst flowering plants; and *Jealousy*, a man ferociously tearing at his breast with his nails.

A very special interest attaches to the collection of exhibits from the Amstelhoek pottery works of Amsterdam, the directors of which are Mr. W. C. Hoeker and Karl Sluyterman. They present, in fact, a phenomenon of archaism, which is not without its importance at the present time. To begin with, we must call attention to a technical detail of their production. The decoration resembles what is known as *cloisonné* work. The design is cut with a penknife in the soft paste, and the grooves thus made are filled in with clay of another colour, producing actual inlaying,



BUFFET

BY K. SLUYTERMAN

the effect of which is charming and may be characterised as ceramic marquetry. What is, however, most interesting about the work is its neo-Greek style of decoration. The forms are those of Greek vases, such as the well-known amphoræ, patheræ, and cantharæ, and handles occur shaped like those of true antiques. The foundation material is a soft clay saturated with yellow ochre, or brick-red colour inlaid with black, white, or blue. The designs of the vases vividly recall those of the geometrical style of the Dipylon period, and of that which immediately succeeded it. We see stags fighting, rows of antelopes, fierce bulls ready to charge. One asks oneself if the path modern decorative art is about to follow is really that of a revival of the old Greek style; but even in replying in the negative, it is impossible to deny the aristocratic charm of the examples executed in its spirit, or fail to admire the æsthetic taste and technical skill displayed in their production.

We are brought face to face with the same tendencies in the rustic pottery exhibited by M. de Wekker, of the Hague. It consists of plates, dishes, &c., of a red-brick or green ground colour, with geometrical designs laid on



KETTLE

BY C. J. BEGEER



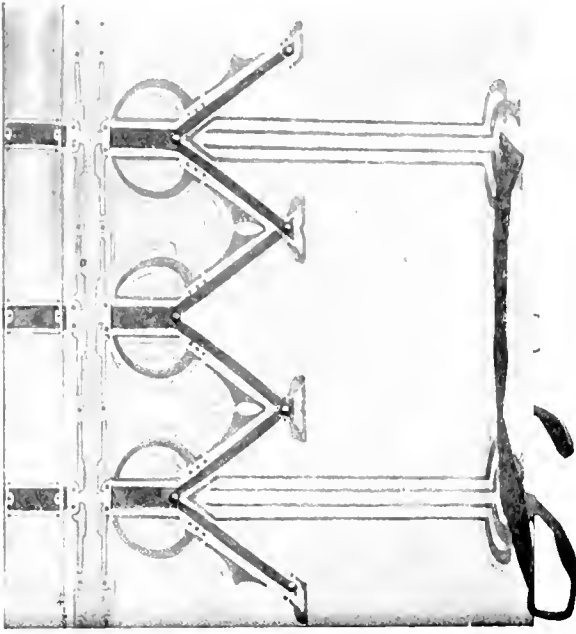
CASKET

BY H. FEEJESKE

in white - chevrons, stripes, radiating lines, spirals, concentric circles, &c., alternating with each other. The decoration is exactly that of the terracotta ware of Micenæ, but there is something far more logical about its simplicity than there is in the comparatively complex style revived in the Amstelhoek work. It well responds to that craving for simplification of design which guides the hand even of the greatest masters of the new renaissance, such as Mr. Olbrich, for instance, who also draws the greater number of his motives of ornamentation from the Greek Orient.

More simple, more barbarous indeed, but full of a charm of its own, is the

Turin Exhibition



BOOKBINDING

BY NELLA BOON

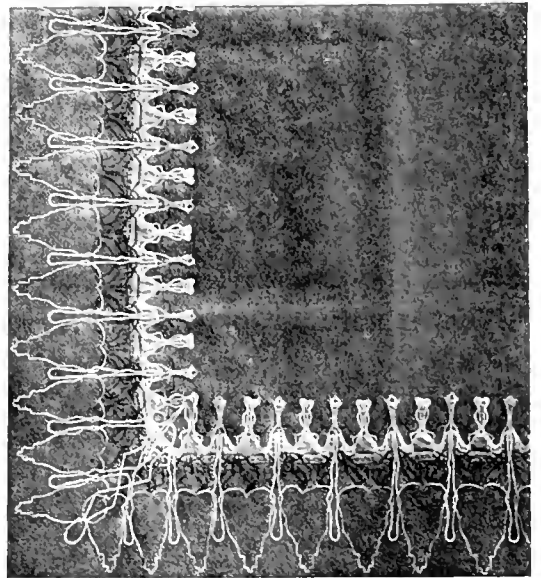
pottery of M. C. Brouwer of Leiderdorp. Made of coarse clay, varnished yellow or green, with very rudimentary designs cut in relief and of a darker tone the handles are merely modelled with the thumb. This pottery has achieved an extraordinary success, but the greater portion of it was purchased before the exhibition opened, by the Director of the Leyden Museum.

Exquisite in conception and full of suggestion are the little statuettes in sandstone by Mr. Mendes de Costa which include monkeys, birds, camels, owls, old alms-women, young girls, &c., in greyish green, black or blue; the varnish with which they are finished off giving them the gleaming appearance of sculptured stone. The finest examples are certainly the *Old Woman* coming home from the market and the *Young Girl* in the Monnikendam costume. The influence of the Japanese and also of the Javanese is very distinctly noticeable, but for all that, both have been thoroughly assimilated.

The silver work, such as that from the Royal Jewelry Manufactory of C. J. Begeer, at Utrecht, recall in their floral designs the French and Belgian styles. Those from Hoeker and Son, of Amsterdam (artists: Mr. K. Sluysman and Mr. Hoeker) and those of Mr. Jan Eisenloeffel, are conceived in much the same spirit as the ceramic ware of Amstelhoek. Amongst them also are some of very simple form, with geometrical *cloisonné*, or

enamel decorations in light green, lemon yellow, delicate blue or black, the effect of which on the background of hammered silver is very charming. Specially noticeable amongst the metal work are the iron railings cast at the foundry of F. W. Braat, of Delft, and the bronze dishes and statuettes from Mr. Zyl, of Amsterdam.

The textile arts are chiefly represented by the carpets exhibited by the two rival factories, the Royal Carpet Manufactory of Deventer (designs by T. Colebrander), and the so-called *Werklust* Manufactory of W. Stevens at Kraling, Rotterdam. The first is addicted to geometrical, the second to floral designs; in the work of the latter the colouring is somewhat dull, in that of the former the whole brilliant scale of Oriental colouring in textile fabrics is indulged in. Both equally remarkable for the technical skill of their production, they are inferior in suitability to modern requirements to the carpets of Austria and Germany. More original are the exhibits from the St. Gravenhaag Manufactory of Oriental carpets in red and blue, and those from Deventer, some in yellow and red, others in grey and green, the latter recalling the well-known designs for carpets by Eckmann, executed for the Haas firm of Vienna. The greater part of the drapery decorating the Dutch Section of the Turin Exhibition was printed by the same process, that is to say, the Javanese, known as the Batik, in which the portion to be left undyed is covered over with a



TABLECLOTH

BY VAN REESEMA AND NIERSTRASZ



MEDAL



BY FALISE

coating of wax; the material is then plunged into the dyeing vat and afterwards the wax is melted. This treatment results in the production of soft outlines, charming half-tones, and pleasing stripes. It is also applied with the best results to cretonne, silk, velvet, and plush.

There are four completely furnished rooms in the Dutch section:—a Dining-room, exhibited by Binnenhuis, of Amsterdam, another by J. S. Hillen, of the same city, a Hall, by John Uiterwijk, of the Hague, and a Bedroom by the firm of Onder S. Maarten, of Zaltbommel.

The leading characteristic of all the furniture in these rooms is the geometrical simplicity of its design, and the almost complete absence of carving or of naturalistic ornament of any kind. Indeed, scarcely so much as a few geometric marquetry decorations relieve the surface of the unvarnished wood.

The best furniture of these few representative rooms is, perhaps, that by Binnenhuis. This dining-room, in light walnut wood, with the ebony bolts, inlaid ivory, and yellow metal fittings as its only structural decorations, was designed partly by Mr. Van der Bosch

and partly by Mr. H. Berlage, and executed by Mr. W. Gieben. The furniture is good and appropriate: the effect of the whole thoroughly harmonious.

If possible, the dining-room of J. S. Hillen, of Amsterdam is even more simple. It is in dark oak, with fittings of red copper, and was entirely designed by Mr. H. P. Berlage. The furniture is put together with bolts, which can be taken in and out, a striking proof of their perfect construction.

The Hall exhibited by the Arts and Crafts firm of John Uiterwijk & Co., of Apeldoorn, near the Hague, has a good deal more originality about it than the dining-rooms just described. This well-known house, directed by M. Uiterwijk, in collaboration with the architect, Christian Wegerif, who designs the furniture, and Madame Wegerif



MEDAL



BY C. J. BEGEER

Turin Exhibition

Gravestein, who superintends the Batik workshops, produces all kinds of work for private houses, metal fittings, furniture, textile fabrics, engravings, &c. The Hall under notice is of teak, inlaid with ebony and ivory. It has a grand chimney-piece, of conical form, with four massive beams as supports, which give to it a primitive appearance, not without charm. Plaques in red and blue enamel are skilfully introduced in the fireplace, and a copper frieze is adorned with very cleverly executed dwarf dogs, whilst four large panels, looking rather empty in spite of the paintings representing the Dawn, the Day, the Evening and the Night, by Frans Stankart, decorate the walls.

The furniture, of rigidly geometric design, is decorated with inlaid ebony and ivory; recalling, in severe symmetry of style, certain ornaments of the Polynesian races, and also certain Oriental details occasionally turned to account by Olbrich.

Mr. Uiterwijk also exhibits some designs in beaten copper in the English style, some velvets

dyed in the Batik manner, and some pottery with enamel ornamentation.

The one Bedroom, from the firm of J. A. Pool, of Zaltbommel, after the designs of Mr. V. Karl Sluyterman, is of unvarnished oak decorated with inlaid ivory, such as small crosses and appliqué work in yellow metal. The furniture is more in the English style than that in the other rooms. The material used for covering the chairs is of a very light greyish-blue colour.

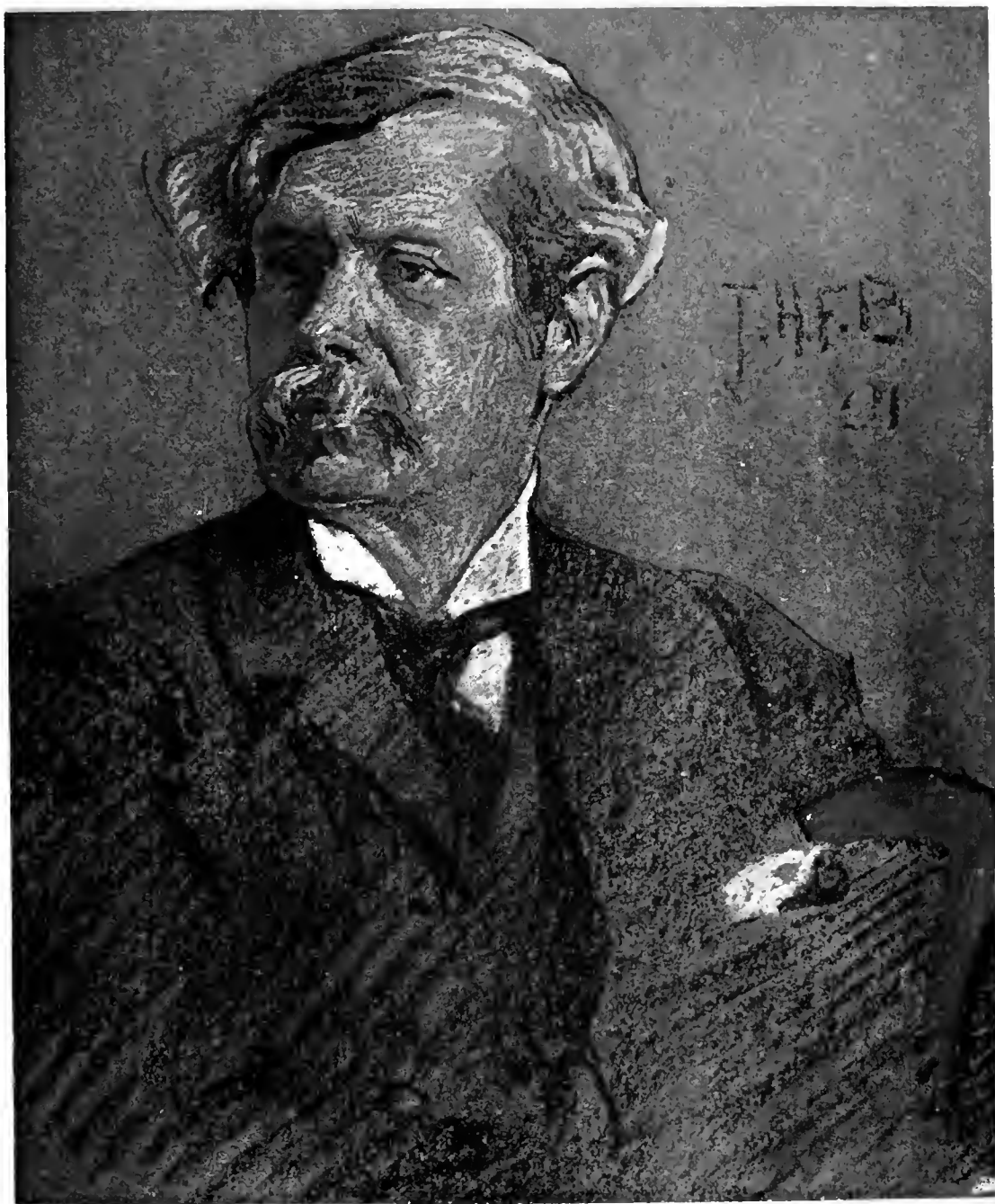
The furniture exhibited by the firm of E. J. van Wisselingh, of Amsterdam, is of a somewhat different character. Side by side with the inlaid ebony, we note decorations carved in very low relief, the motives of which are far more in accord with the predilections of the people of Java than with those of Europeans. This furniture was designed by Messrs. Dysselhof, Nieuwenhuis, and Léon Cachet. Specially noticeable is the armchair by the last-named, with its covering of Batik parchment, the ground of which is yellow with a pattern in black and green.



H.M.S. "TERRIBLE" AND H.M.S. "POWERFUL" OFF DUREAN

FROM THE WATER-COLOUR BY H. F. W. GANZ

(See *London Studio-Talk*)





“OFF HARWICH, SUNDAY MORNING.”

FROM THE WATER-COLOUR BY H. F. W. GANZ

(See *London Studio-Talk*)

The section illustrative of the graphic arts is due to the exertions of M. Philip Zilcken.

The most noteworthy of the exhibits are without doubt the magnificent screens and the grand polyptych, with several panels, from the firm of Van Wisselingh, on which are represented various animals, such as roe-deer, peacocks, cranes, storks, fish, &c., admirably drawn by Mr. Dysselhoff, printed by the Batik process, and finished off with remarkably clever silk embroideries by Mme. Dysselhoff.

We must also mention the leather work, with its appliqué decoration of various kinds, by Mme. Hingst and Mr. J. Booms, passing on from it to the lithographs and books.

Amongst the numerous Posters we must note especially those of Toorop (who, in the one designed for the Society for the Emancipation of Woman, combines the Javanese style with something of the feeling of Khnopff), those of Mesdag, Privat-Livemont (who reminds us rather too much of Mucha), Willy Sluyter, Zon, &c.; whilst, among the

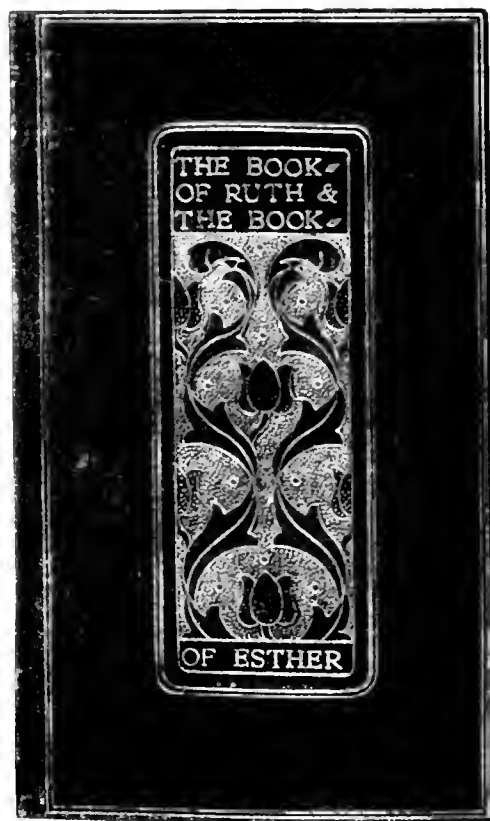
lithographs, those of van Hoytema and Josseling de Long are worthy of remark.

Mme. Ducocrop exhibits some very fine decorative designs by her late husband; J. Aarts shows some good wood-engravings, Dupont some etchings in the style of Durer. Lastly, a large collection of books from the firms of Bohn, van Dishoek, van Gogh, van der Hart, van Halckema, van Kampen and Kleinman prove to what a high degree of excellence the Dutch have arrived in the arts of book illustration and of binding, as practised by such masters as Toorop, Thorn, Prikken, van Hoytema, &c.

ENRICO THOVEZ.

LONDON.—Art has many forms of historic landmarks, and the age we live in does much more to destroy them than to renew or revive their popular interest in a worthy manner. But, from time to time, here and there throughout the country, some ancient relic of the craftsman's work in stone is finely

restored, or else replaced by a well-constructed piece of contemporary workmanship. For a good example of this useful appeal to the general taste of the public we may turn to the tall village cross—*The Sign of the Son of Man*—which Mr. C. Harrison Townsend has designed for West Meon, in Hampshire (page 216). Simple and dignified in



BOOK COVER

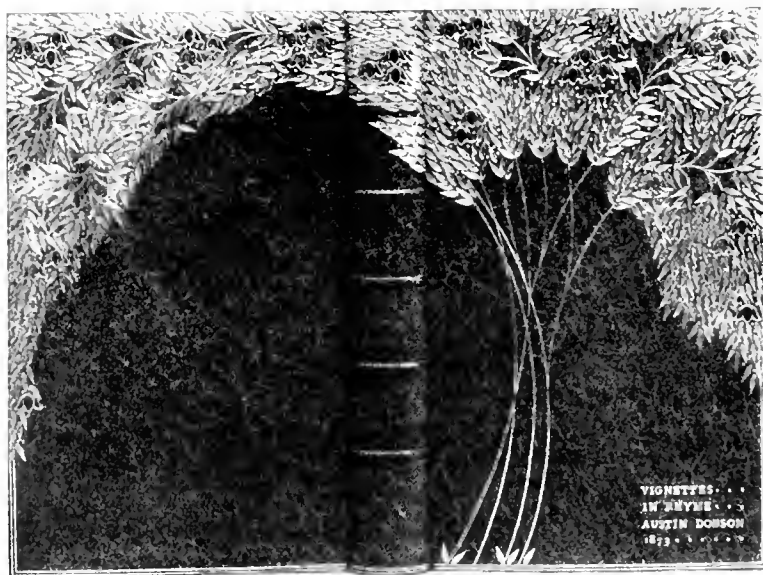
BY A. DE SAUTY



BOOK COVER

BY A. DE SAUTY

proportion, it fits in admirably with its surroundings, and, while attracting attention, gives pleasure and provokes thought.



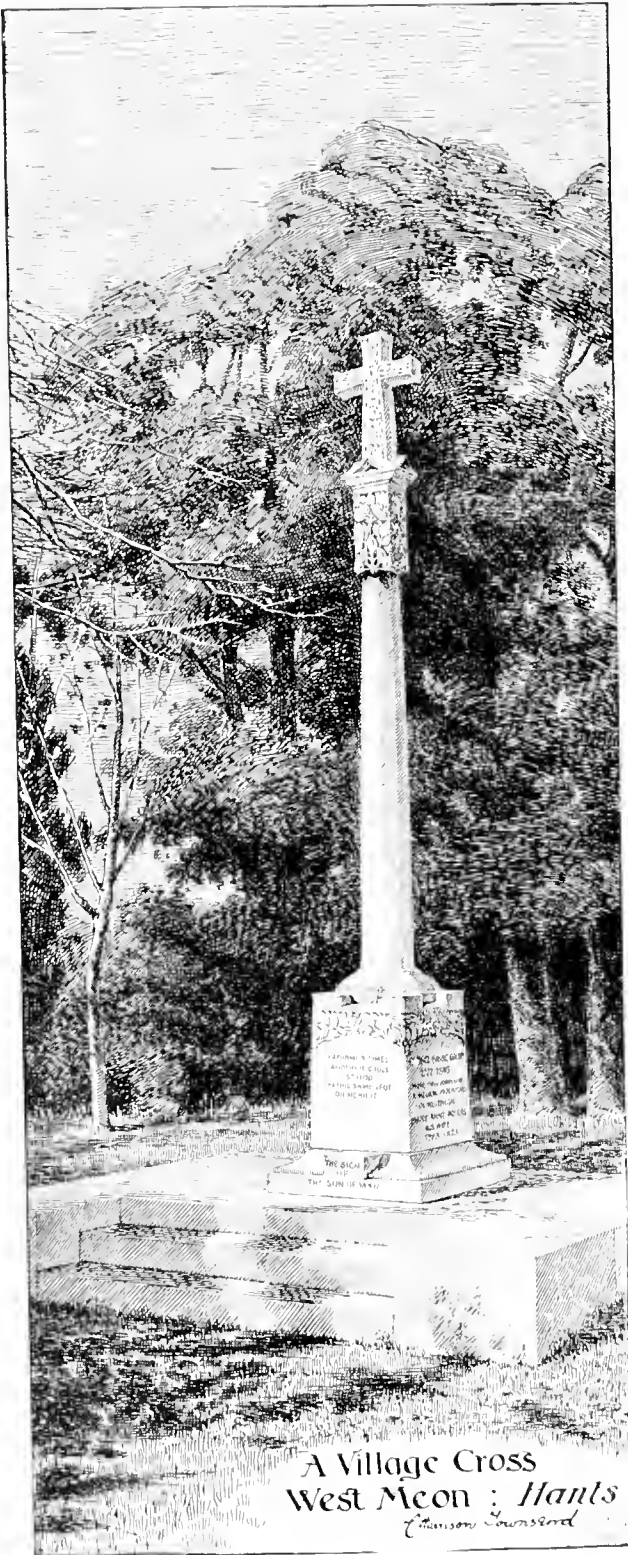
BOOK COVER

BY A. DE SAUTY

Only a little while ago several examples of Mr. De Sauty's bookbindings were reproduced here, and attention was drawn to the refinement of their workmanlike good qualities. The new specimens reproduced this month show that Mr. De Sauty continues to progress, the binding for "Keats," like that for Mr. Austin Dobson's "Vignettes in Rhyme," being very fortunate in the dainty and decorative treatment of leaves.



PENCIL STUDY OF A ROSE
BUSH IN FLOWER. BY ELEA-
NOR FORTESCUE-BRICKDALE



It is quite possible that the revival among English artists of the old-time study of plants was

set on foot by the example of Lord Leighton, whose drawings of leafed and flowering branches are among the most beautiful legacies left us by his patient industry. In any case, it is a revival which is worthy of attention, both as a means of giving ease and precision to the hand, and also as a producer of much lovely and varied work, either decorative, like Miss Foord's, or else exquisitely realistic, like Miss Fortescue-Brickdale's study of a rose-bush, reproduced on p. 215.

Mr. H. F. W. Ganz, an old pupil of Professor Legros and the Slade School, has turned his hand to many forms of artistic practice, but perhaps he is at his best in slightly-handled sketches in water-colours, like those illustrated on pages 210 and 213.

LIVERPOOL.—Always delightful as it is to ferry across the Mersey to the pretty Cheshire village of Port Sunlight, the highly interesting Fine Art Exhibition recently opened at Hulme Hall doubles the pleasure of a visit there.

Many fine and valuable works have been loaned from some of the chief local and other private collections, and arranged and displayed with admirable taste and care in a handsome and spacious hall. The experiment of holding an important exhibition in a rural district has proved decidedly successful.

Paintings, drawings, coloured engravings, Gobelin tapestries, English and French eighteenth-century furniture, and rare and valuable vases of the Kang-hsi, Ming, and the Chien-lung periods compose the exhibition; and the general character of the show of paintings may be indicated by the following list of names gathered from amongst those in the catalogue: Marc Geerarts, Sir Thomas Lawrence, P.R.A., Sir Joshua Reynolds, P.R.A., Thomas Gainsborough, George Morland, George Rom-

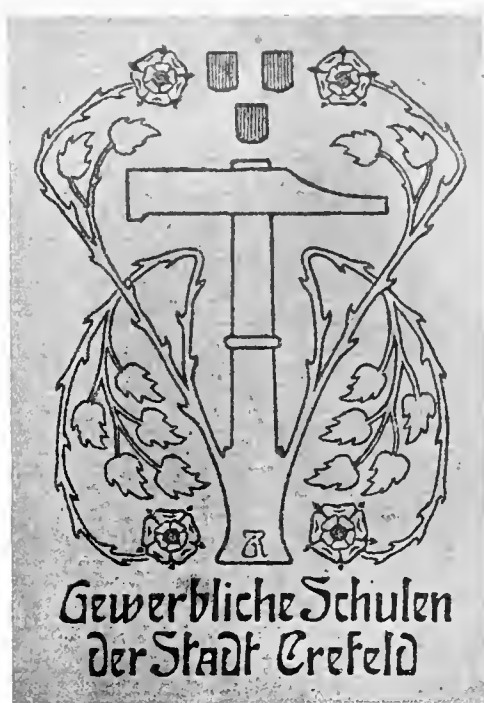
ney, David Cox, J. S. Cotman, John Hoppner, J. Linnell, W. Etty, R.A., Sir L. Alma Tadema, R.A.,



Lord Leighton, P.R.A., Luke Fildes, R.A., J. C. Hook, R.A., J. E. Hodgson, R.A., Phil. R. Morris, A.R.A., J. Tissot, W. Dendy Sadler, C. E. Perugini, H. Stacy Marks, R.A., Briton Riviere, R.A., Eiskine Nicol, Henry Moore, R.A., J. W. Waterhouse, R.A., Peter Graham, R.A., Alfred East, A.R.A., D. G. Rossetti, Sir J. E. Millais, P.R.A., Sir E. Burne Jones, Sir E. J. Poynter, P.R.A., Ford Madox Brown, Keeley Halswelle, G. H. Boughton, R.A., P. Jacomb Hood, Angelica Kaufmann, F. Dicksee, R.A., Frederick Goodall, R.A., Thomas Creswick, R.A., Percy Bigland, and others.

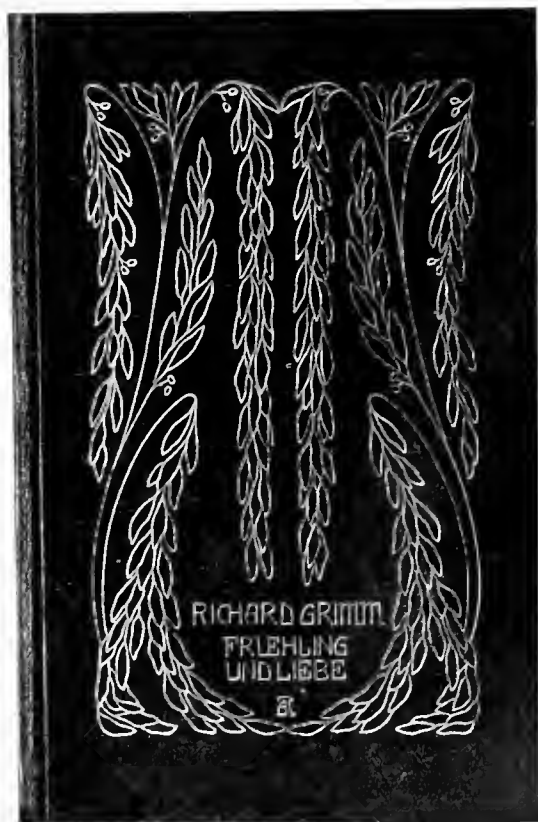
H. B. B.

KREFELD.—The Kaiser Wilhelm Museum at Krefeld is one of the youngest among the German art institutions, but it has already gained a prominent place among them. The directors have displayed a great deal of energy and circumspection in keeping their museum in touch with modern movements, and so the Krefeld people have been able to enjoy at an early date exhibits which other places have not been favoured with until a great amount of red tape



BOOK COVER

BY RICHARD GRIMM



"BOOK COVER"

BY RICHARD GRIMM

and conservative sluggishness had been overcome. Most of the interesting shows of other places have been repeated here. There has been an exhibition of modern applied art, of ex-libris, of the work of Emil Orlik, of art for schools and children's books, etc. While in all these Krefeld copied Hamburg, Dresden, etc., it has made its own departure with its latest show, called "Farbenschau," and illustrating the application of colour to all works of art, as well as its theory in nature. The catalogue was printed under the direction of Richard Grimm, who furnished it with ornamental head-pieces, etc.

Richard Grimm has recently been called from Leipzig to a position of some influence at the Krefeld Schools of Art, and Krefeld may be congratulated upon the acquisition. He has designed a large number of typographical ornaments, vignettes, printer's marks, letter heads, etc. We owe to his pen, further, several ex-libris, that are what many people think a book-plate should be—namely, not a picture with an inscription added, but an ex-libris inscription raised to the position of a work of art by the addition of some decorative design.

Studio-Talk

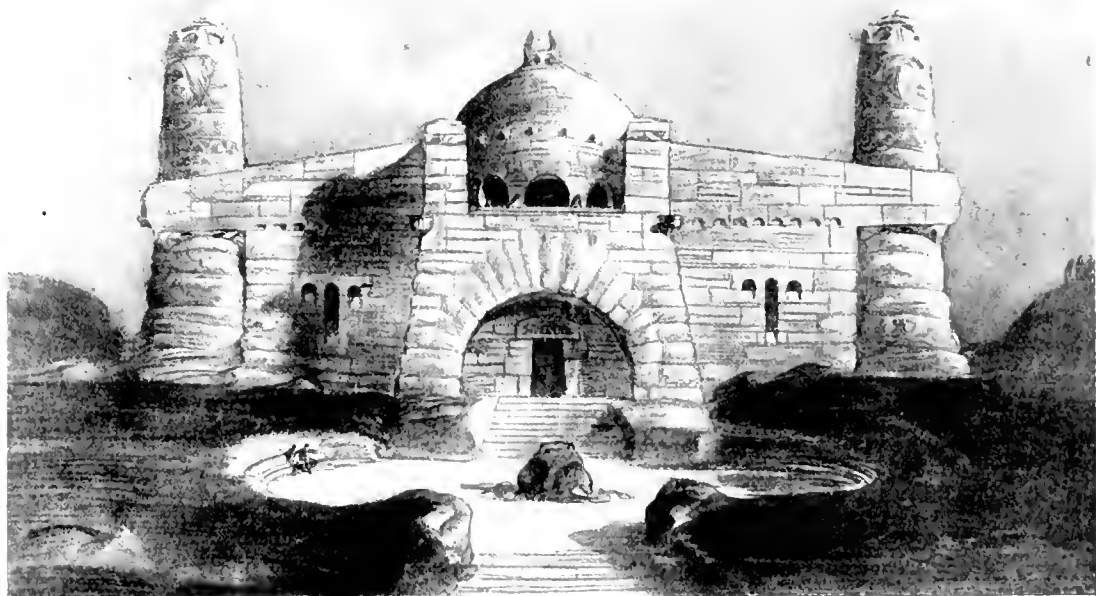
Last year Grimm published an anthology, "Frühling und Liebe," in which he was allowed the choice of inks, and the choice and arrangement of type. In addition, every ornament, including a number of full-page illustrations and a border for each page of text, were by his own hand. This desirable little volume embodies his idea of a tastefully arranged book. Mr. Grimm has also made some very good designs for hand-tooled book covers and for end papers.

H. W. S.

BERLIN. In the prize competition for a design for a Bismarck Memorial to be erected in Hamburg, there were 220 designs sent in, out of which only 22 came at all into consideration. The task was a difficult one. Hitherto all statues and memorials erected to the memory of the great statesman, have failed to give satisfaction. It was felt that something different, something higher, grander, more imposing and characteristic of such a great mind was wanted, so that each competing artist had this in view, and many grand conceptions were the result, but few were suitable for the ground chosen.

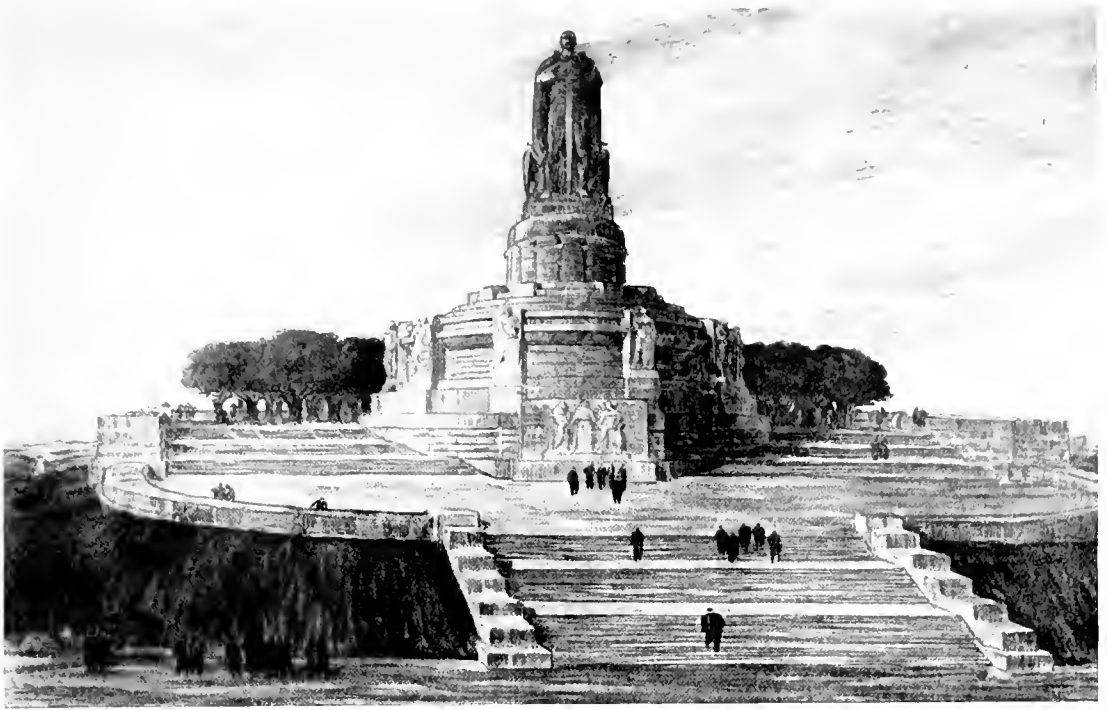
The design by the architect, Emil Schaudt, and the sculptor, Hugo Lederer, was not only awarded the first prize, but was accepted unanimously by the jury as the design to be carried out: much to the satisfaction of all true lovers of art, and to the discomfiture of those who recognise but one kind of monument. The statue is the work of Hugo Lederer, and the whole of the architectural part by Emil Schaudt. The sculptor has been loyal to the architectural principle, and made his figure of Bismarck in keeping with Herr Schaudt's design.

The fact that the spot chosen for the Memorial presented difficulties, and that the surroundings had to be taken into consideration, made the task no easy one. Close to the St. Paul's landing stage, the monument will be erected on a slightly elevated flat hillock. It is doubtful whether the neighbourhood has been well chosen, but, in any case, the spot is suitable, in that it commands part of the harbour. Neither a high pointed figure nor a tower would have looked well, and still less suitable would have been a flat design, as it would not be seen from a distance, but that by Schaudt and Lederer fulfils all the necessary conditions. These two young artists have solved



MONUMENT

BY EMIL SCHAUDT



THE BISMARCK MONUMENT

BY EMIL SCHAUDT
AND HUGO LEDERER

the problem without altering the ground, as many of the competitors did : they have adapted their design to the peculiar nature of the spot chosen. In the centre, broad steps lead up to the first platform, the sides of which are decorated with high reliefs : from both sides, steps lead up to another platform. Statues of herculean male figures, bearing the arms of the German States, decorate the superstructure, which is crowned by a sort of round temple, on which stands the statue of Bismarck equipped in iron armour, his hands clasping the long knight's sword. From the shoulders falls a long wide cloak. At his feet sit two eagles. What is so striking in the monument are the beautiful proportions and the way in which each part seems to grow out of the other. It was a clever idea to use the mantle and the bodies of the eagles as connections. The sculptor had no doubt the "Iron Chancellor" in his mind when he represented him in *iron* armour. The power and size of the figure produce a fine effect, and that the attitude gives no idea of a studied pose says much for the young sculptor. Behind the second platform, a thicket of oak-trees will be planted, but the superstructure and the statue will remain free. There are some who take exception to the figure of the National Hero, saying he should only be repre-

sented in a Cuirassier uniform : but these young artists thought differently, no monument was ever yet erected which pleased everybody, and this one makes no exception to the general rule. Schaudt's design for a Walpurgis Hall to be erected on the Brocken, the highest of the Harz range of mountains, was accepted and has been carried out.

Born in Stuttgart, Württemberg, in the year 1871, Emil Schaudt studied under Neckelmann, and even for his early work received three gold medals. Both he and Hugo Lederer, the sculptor, are now resident in Berlin.

A. H.

LEIPZIG. — In the German Printers' Art Museum (*Deutsches Buchgewerbe Haus*) at Leipzig a very interesting exhibition of colour prints, both foreign and German, was recently arranged for the benefit of the public (and the German artists and craftsmen in particular) by the Director of the institute, Dr. Kautsch. The object of this international exposition of prints, woodcuts, mezzotints, lithographs, and coloured etchings, was to bring our amateurs and handicraftsmen in contact with the best work of other nations, who are with rare exceptions still in many



COLOUR PRINT

BY AUGUSTE LEPÈRE

respects far ahead of us in the technical reproduction of good artistic colour-prints. In addition to some of the finest modern French, English, Austrian, and American colour-prints, there was a very noble historical collection, dating back to the days of the old wood-engravers from Nurnberg and Augsburg (Burgkmair, Cranach, Grien, and other later masters, such as Goltz and Ludwig Busink) and early Italians (Hugo da Carpi, Andrea Andreani, and some of Zanetti's and the Venetian masters'), with a complete series of the eighteenth-century prints by British and French artists, including N. Le Sueur, Edward Kirkall, and J. B. Jackson. Of the later printers Hodges' *Contemplative Youth* (after Reynolds), William Ward's *Daughters of Sir T. Frankland*, and James Ward's *Smugglers* (after Moreland) were conspicuous.

The aim in bringing this instructive display of colour-prints before the public was to afford the Germans a good opportunity of closely studying

and profiting by the best contemporary work of all nations, with a view to improving upon the new methods of technical skill and craftsmanship in a branch of art-industry that is daily becoming more important. For it is with the aid of artistic colour-prints that our new *Folkskunst* will have to find its way to the masses of the German population, where, it must be admitted, there is more need of such art than among any of our neighbours. If this exhibition (which will make a tour through different cities) helps to further this end, the trouble and pains taken with it will not have been in vain.

W. S.

SWITZERLAND.—The recent exhibition at Basel of the late Hans Sandreuter's works was not only of a thoroughly representative character, but admirably arranged, and praise is due to Mr. Giron for the care and taste he displayed in the organisation of it. Besides a fine collection of paintings, studies, and drawings, the exhibition included specimens



COLOUR PRINT

BY AUGUSTE LEPÈRE





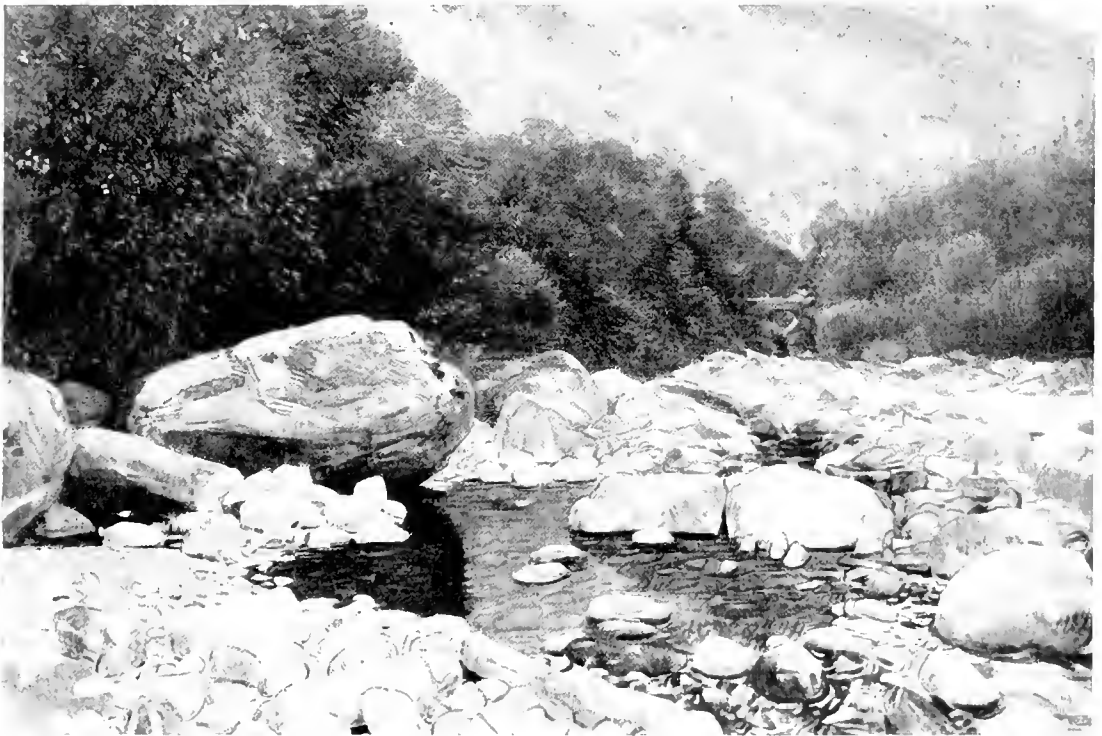
"AFTER RAIN": COLOUR PRINT

BY HENRIETTE HAHN

of the artist's achievements in decorative and applied art. Like his master, Arnold Boecklin, Hans Sandreuter was a prodigious worker. Urged on by a desire to realise as completely as possible his artistic ideal, it seemed as though he would take the kingdom of art by force and make every

province of it his own. He was painter, etcher, lithographer, carver, mosaic worker, decorative artist in one, bringing to his work in each of these branches a noble devotion to art for its own sake, and a wealth of aesthetic sensitiveness and imaginative conception. Those who have had the pleasure of studying his wall-paintings in St. George's Convent at Stein on the Rhine, his well-known *Fresque de l'Abbaye des Forgerons* at Basel, the varied and beautiful decorative work in his late home at

Riehen, or the fine mosaics which adorn the National Museum at Zurich, can entertain no doubt as to his eminent gifts as a decorative artist and to the permanent contributions he made in this branch to Swiss national art. We have already had occasion to refer, in the pages of *THE STUDIO*



"LA VALLÉE DE LA MAGGIA"

BY HANS SANDREUTER



PORTRAIT OF A BOY

BY HANS SANDREUTER

our thinking some of Sandreuter's most characteristic work is to be found in the domain of pure landscape and portrait-painting. Here he was entirely himself and had but one master—viz. Nature. He approached Nature with frank delight, but with a selective taste. He could render the austerity of the withdrawing Alps, but the more homely aspects of Nature appealed most powerfully to him. He revelled in the colour, in the play of light and shade on plain, field, and orchard. "The stream's secret" by Rhine, Doubs, Aar, or Sarine was known to him, and, though attracted by the near rather than the distant, he had that sureness and sensitiveness of vision which is never caught in the meshes of mere detail, but penetrates to and sees strongly, after its own fashion, the essential character of a landscape. Such evocations of quiet nature as *A Field in Spring at Efringen*, *The Rhine near Basel*, not to mention others, are as characteristic as they are charming. Sandreuter's gallery of portraits is worthy of a special study. The Swiss-German type of child-life is to be found here portrayed with singular truth and beauty.

to his paintings, and many of them are too well known to call for further mention here. Reminiscent as much of Hans Sandreuter's work as a painter is of his master, Arnold Böcklin, especially in those paintings which deal with mythological subjects, it is a mistake to suppose that we have here simply the fine echo of a living voice. Doubtless the pupil owed a great deal to the master, but the achievements of the former have still a distinct character and beauty of their own. And yet, beautiful as are those embodiments of mythological or symbolic conception, to



ROOM DECORATION

BY HANS SANDREUTER

Hans Sandreuter left behind him a mass of work in many branches of art, the best of which is certainly of a very high order, and all of which is worthy of an artist who had the loftiest conception of his vocation and its requirements. R. M.

REVIEWS.

The Print Collector's Handbook. By ALFRED WHITMAN. (London: George Bell & Sons.) Price 15s. net.—Some excellent advice to the collector of prints is given in the opening chapter of Mr. Whitman's valuable and informing handbook. He tells him that "he must commence by acquiring an elementary knowledge of the technique and peculiarities of the various styles of engraving . . . that he must learn something of the principal engravers, their style of engraving, the kind of work to which they devoted themselves, and when and where they lived." In conformity with this advice, the author then proceeds to supply the required information, warning his reader, however, of the vastness of the subject, and the desirability of the collector confining his attention to some special division. Some useful words of warning are given upon the subject of forgeries and reprints, which are so numerous as to be an ever-present source of danger to the young collector. Indeed, amateurs of advanced experience are often misled by paper and the general appearance of the print into giving long prices for modern reproductions of the older masters. Mr. Whitman's views upon the art of his subject are broad and sound.

Greek Coins and their Parent Cities. By JOHN WARD, F.S.A. (London: John Murray.)—There is, perhaps, no more delightful subject for the wealthy collector to occupy himself with than that of Greek coins. Its artistic value is as great as its historical one, and Mr. Ward shows, in the book before us, what a large measure of topographical interest may also be discovered in it. Mr. Ward is the happy possessor of an extensive collection of numismatic treasures, and a large portion of his book is occupied by a well-arranged and illustrated catalogue of them by Mr. G. F. Hill, M.A., of the British Museum. The debased condition of the design of modern coinage has long been apparent to all intelligent observers. Why should this be so? Is it possible that the restrictions under which the modern designer labours are such as tend to the depreciation of his work? Or is it that those who are responsible for the selection of modern design lack the requisite taste and knowledge? Or can it be that the artists lack the necessary ability? Whatever may be the cause, a careful

study of Greek numismatic art, as represented in this collection, will enable all to recognise its enormous superiority as an artistic product. Mr. Ward's chapters upon the parent cities of Greek coins show the archaeological bent of his mind, and his fondness for foreign travel, while some of the illustrations bear witness to his ability as a draughtsman.

Modelling: A Guide for Teachers and Students. By Edouard Lanteri. (London: Chapman and Hall, Ltd.) 1902.—Mr. Lanteri, as a sculptor of unusual ability, and for many years past Professor of Sculpture at the Royal College of Art, South Kensington, is peculiarly well qualified to deal with the technical details of the art of modelling. He knows exactly what is necessary for the young worker who is acquiring the foundation of sound knowledge, upon which success in later life very largely depends: and he has the rare gift of being able to impart to others something of his own enthusiasm and understanding. This book is, as he explains in the Introduction, a development of the notes which he has used in his demonstration classes at the Royal College, and is therefore an essentially practical production. It is full of admirable hints and of clearly-stated rules, which are likely to be helpful not merely to the young beginner, but even to advanced students; and it is written simply and with absolute conviction. The late Mr. Onslow Ford's preface pays a high tribute to the "value and excellence" of M. Lanteri's handbook.

Brushwork and Design. By Frank Steeley. (London: G. W. Bacon & Co., Ltd.) 1901. Price 5s.—This series of diagrams, with explanatory notes, has been prepared to assist the teacher of elementary classes and art schools in training young students. It gives him in a convenient form most of what he requires for the encouragement of those among his pupils who have an aptitude for design, and summarises the results of a number of educational experiments. The particular interest of the diagrams is that they show how much variety of expression is attainable in surface decoration by the use of the brush. They contrast agreeably with the old-fashioned freehand line drawings, with which beginners were too long vexed, and they seem likely to be productive of much better artistic effects than could be hoped for under the old system.

Geometrical Drawing for Art Students. By I. H. Morris. (London: Longmans, Green & Co. Price 2s. Mr. Morris's textbook has already proved its value as a guide to all students

Awards in "The Studio" Prize Competitions

who are anxious to obtain a sound knowledge of the principles and practice of geometrical drawing. It was first compiled in 1890, and since then it has been repeatedly revised and brought up to date. It appears now in its eighth edition, which has been considerably enlarged so as to meet all the latest requirements of the Government Syllabus in Geometrical Drawing, and to provide students who are going in for the South Kensington Examinations with the fullest information about their particular subject. The book is well arranged, and the numerous diagrams are clearly printed.

La Beauté Moderne. By EUGÈNE MONTEFORT. (Paris, "Editions de la Plume.") 2frs. 50c.—This little volume is a collection of lectures delivered between February and June of last year, at the advanced institution known as the Collège d'Esthétique. Written in very pure and forcible French, they show considerable culture on the part of their author, but there is, unfortunately, a great want of ballast about them. Should the aspirations of the enthusiastic author be realised, which it is to be hoped they will not, he will be one of the first to be improved off the surface of the earth. The keynote of the book is egotism, its motto might be "Let us eat and drink, for to-morrow we die." The writer naively remarks in his few introductory words that six lectures are not enough to explain fully why he, Eugène Montfort, loves the time at which he lives: he can only dwell on one of his many reasons, and that is because it is *his* life. He adds that his ideas are, he believes, already shared by the greater number of young writers of the new generation, and he longs to spread these views amongst artists also. As, however, he admits that when the millennium for which he is working arrives, "Art will no longer have any *raison d'être*, for art will have become useless," it seems scarcely likely that he will secure many followers amongst the lovers of Beauty for its own sake, whose aim, unlike his own, is to merge themselves in the object of their worship, not to consider everything merely as it affects their own individuality.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XXVII.)

DESIGN FOR AN EARTHENWARE PLANT POT.

Insufficient attention has been given to the practical considerations which should be made

apparent in a good design for an earthenware plant pot. For instance, *Curlew* has given such a small mouth to the pot that the roots of the plant, when well grown, could not be pulled through it, so that, if re-potting became necessary, the pot itself would have to be broken. In some of the designs sent in, as in that of *Pooscat*, the ornamental details project too far; an accidental blow would break them in pieces and destroy the character of the pot. Decorative details in a fragile material should have only a slight relief.

THE FIRST PRIZE (*Two Guineas*) has been won by *Ymer* (Svante Olsson, Kungsholmsbragatan, 35 II., Stockholm).

THE SECOND PRIZE (*One Guinea*) by *Tramp* (David Veazey, 27, Rectory Place, Woolwich).

Honourable Mention: *Tramp* (David Veazey); *Curlew* (Lennox G. Bird); and *Pooscat* (Mrs. Ida F. Ellwood).

(B XIX.)

DESIGN ILLUSTRATING A POEM.

THE FIRST PRIZE (*Two Guineas*) has been awarded to *Boul' Mich* (Percy E. Green, 46, Manley Road, Whalley Range, Manchester).

THE SECOND PRIZE (*One Guinea*) to *Ajrose* (A. Wilson Shaw, 296, Renfrew Street, Glasgow).

Honourable Mention: *Isca* (Ethel Larcombe).

(C XIX.)

STUDY OF A FLOWERING TREE.

THE FIRST PRIZE (*One Guinea*) has been won by *Esca* (Mrs. Kennet-Were, Cotlands, Sidmouth, Devon).

THE SECOND PRIZE (*Half-a-Guinea*) by *Temple* (H. Jacob, Springville, Temple Road, Dublin).

Honourable Mention: *Vaga* (W. M. Smith); *Molly* (Miss C. M. Davenport); *Edomite* (T. E. Doeg); and *Lois* (Miss E. Slatter).

(C XX.)

STUDY OF A SUNSET.

THE FIRST PRIZE (*One Guinea*) is awarded to R. Sassot, Verificateur des Douanes Espagnoles, Trim, Spain.

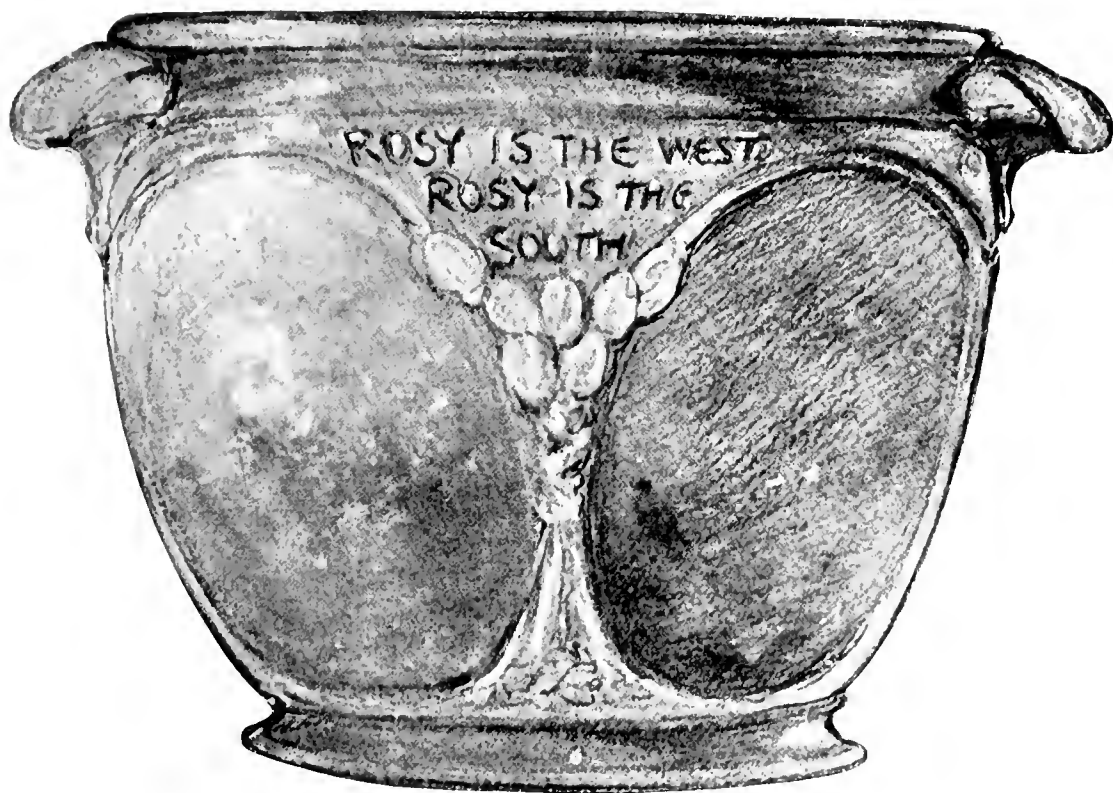
THE SECOND PRIZE (*Half-a-Guinea*) to *Sark* (W. C. Crofts, 9, Northwick Terrace, Cheltenham).

Honourable Mention: *St. Cloud* (H. A. Game); *Touchstone* (F. Mortimer); *Quekett* (G. T. Harris); *Ancestor* (J. C. Warburg); *Dora* (Dio di Monale); E. Adetot; and *Wherry* (Miss E. L. Willis).



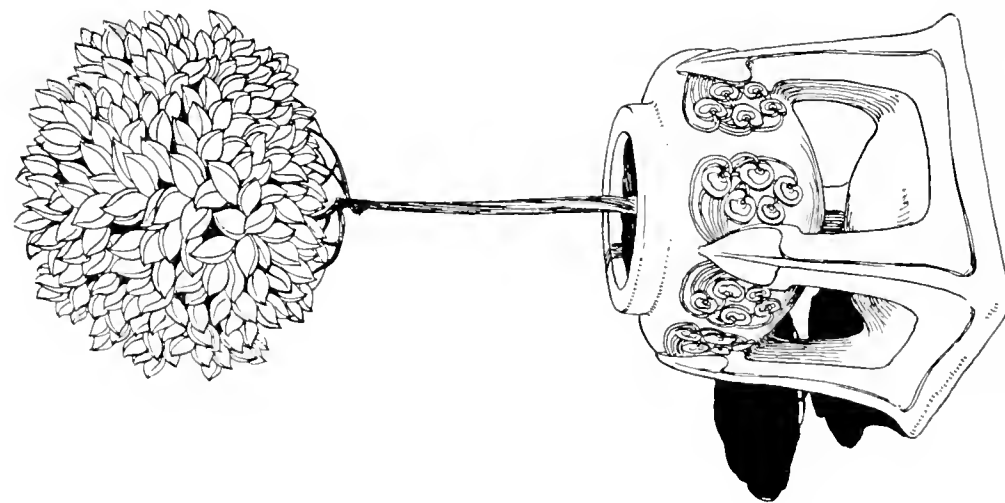
FIRST PRIZE (COMP. A XXVII)

"YMER"



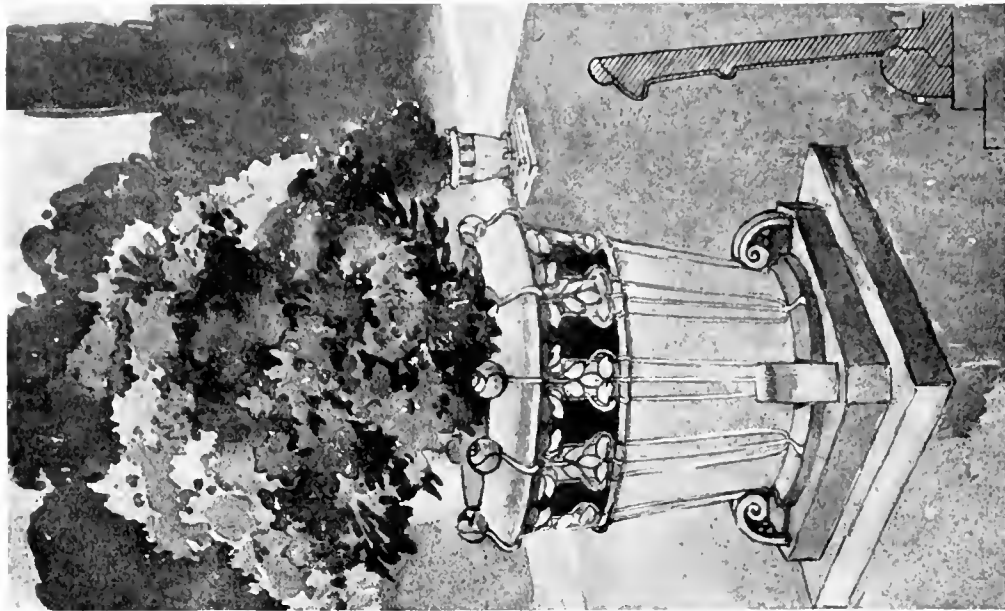
SECOND PRIZE (COMP. A XXVII)

"TRAMP"



HON. MENTION (COMP. A XXVII)

"CURIEA"



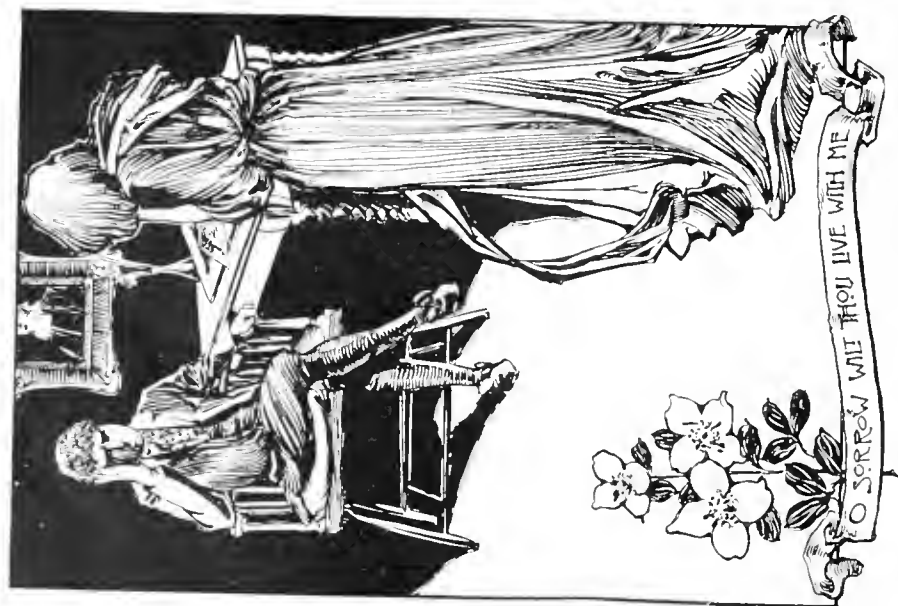
HON. MENTION (COMP. A XXVII)

"POOSCAT"



"...the Indian said 'y van
 If a great big man ask me
 And say 'k'... m... d

FIRST PRIZE (COMP. B. NIN
 "BOUL MICH"



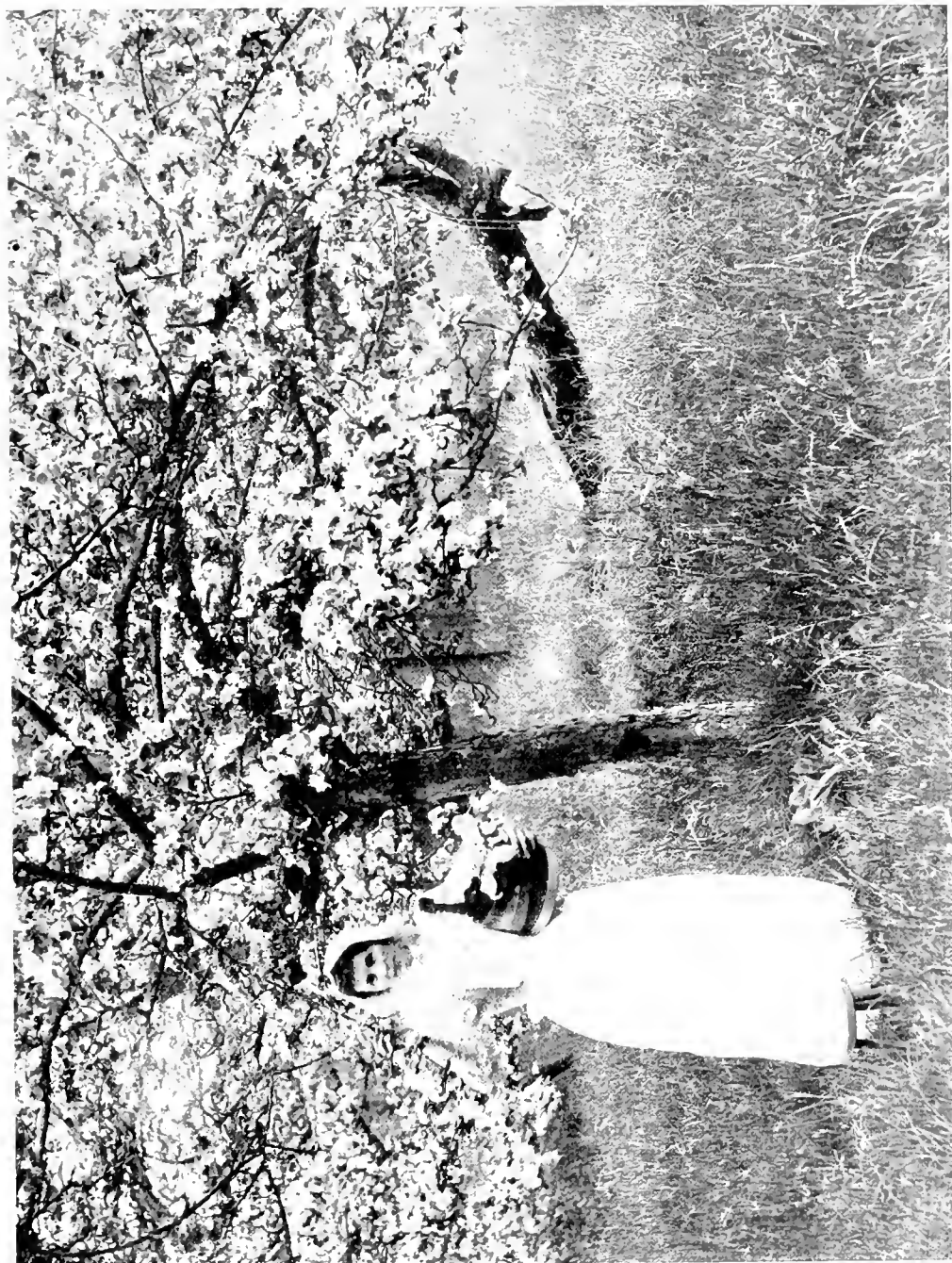
SECOND PRIZE (COMP. B XIX)

"AJROSE"



HON. MENTION (COMP. B XIX)
 "VISION OF THE ANGEL AND THE CROWN OF THORNS"

"ISCA"



FIRST PRIZE (COMP. C. NIN)
"ESCA"



FIRST PRIZE DOME C. XVI

"R. SASSO"



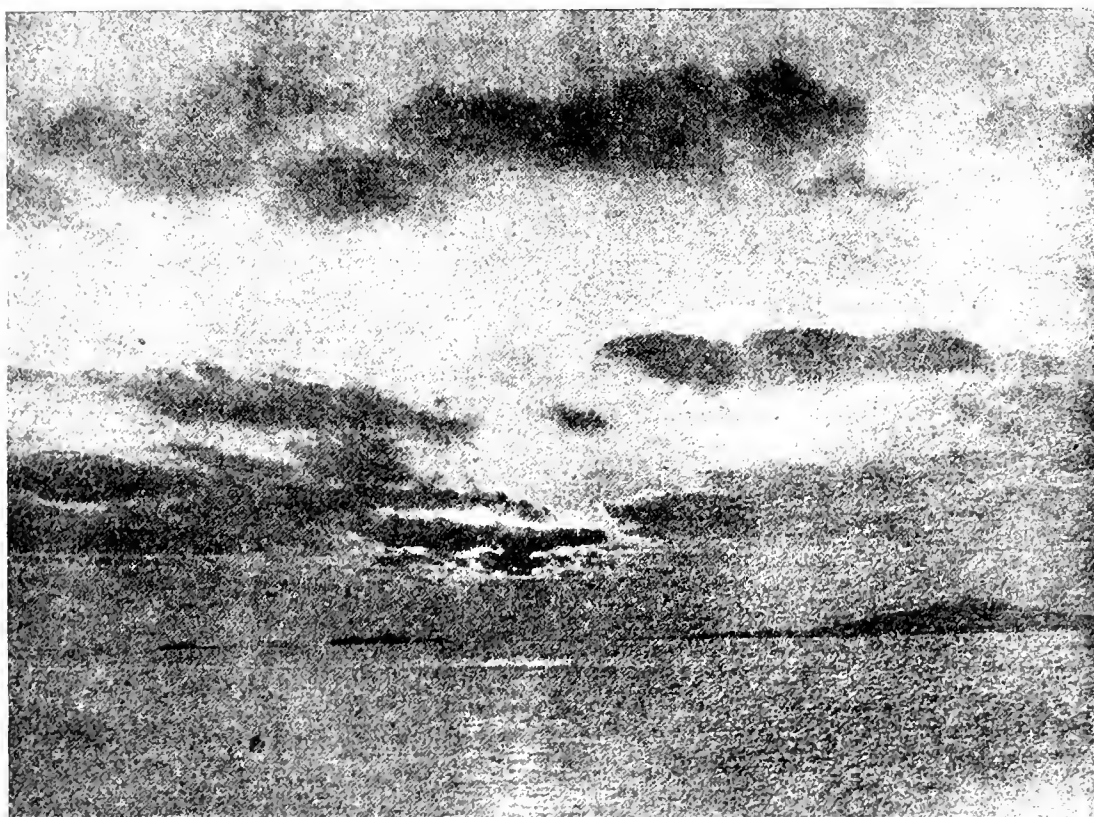
SECOND PRIZE DOME C. XVI

"HARK"



HON. MENTION (COMP. C XX)

"H. CLOUD"



HON. MENTION (COMP. C XX)

"DOUBT ONE"

The Lay Figure

THE LAY FIGURE: ON THE HARM DONE BY THE CLICHÉS OF ART-CRITICISM.

"Most theories in art," said the Reviewer, "remind me of caterpillars; they feed on the thing which they seem to beautify for a time. Perhaps nothing is more harmful to art than a theory."

"I hate theories," returned the Journalist: "they play hide-and-seek among my pet convictions, and disturb me most when I wish to make 'copy' out of the said convictions. But, somehow, they force me to think—at times. And this curious fact enables me to disagree with you. I cannot see why a theory that provokes thought should be harmful to your delicate goddess, Art."

"Nor I, either," the Student chimed in. "The things which trouble me are not theories but the *clichés* of art-criticism—the stock words and phrases, things of many indefinite meanings, to which every writer attaches a varied significance of his own, though he rarely thinks it worth his while to say what his own shades of meaning chance to be at the moment of writing. I may be more sensitive on this point than I ought to be, but I can't help thinking that the art-critics would do themselves a lot of good if they went to school for a few months to Bradley and his philosophy. That would teach them not to use words at random, as though the meaning of a word were as devious as a golf-ball."

"The boy speaks his mind fairly," chuckled the Reviewer, with approval; "and I'll take his side. I am ready to maintain that criticism would benefit enormously if its devotees were to discard all the stock terms, such as 'realism,' 'idealism,' 'impressionism,' 'originality,' 'individuality,' 'romanticism,' and the rest of the ubiquitous *clichés*, that prevent writers from thinking clearly on artistic subjects. To use these terms, these stereotyped hindrances to thought, is to speak in a kind of cipher, the key of which is a thing of doubt, if not of dispute, to nine persons out of ten. Get rid of the silly things altogether, and think till you can express yourself lucidly without the least wish to fall back upon them for support!"

The Man of Letters whistled.

"That's heroism with a vengeance," he laughed. "Critics have never to write against time, I suppose? Their life is one of leisure, you believe?"

"I don't care what their life may be!" the other replied sharply. "That doesn't concern me in the least. The thing of importance to me is their subject-matter, and I have a right to wish that

their subject-matter should be as clear in quality of expression as it can be made, so that every one who reads it may understand its full and complete meaning. Now I hold that stock phrases and stereotyped cipher-terms prevent clarity of expression, making the writer's meaning vague and troubled."

"By Jove, you've hit it!" cried the Student excitedly. "How in the world is any art subject to be made readable, let alone popular, if the critics pelt us with disputable terms, having each a dozen shades of significance?"

"Ah, well," sighed the Man of Letters, throwing a look of mild reproach at the Reviewer, "let us be quite reasonable, and give the *clichés* of criticism whatever praise may be due to them. Surely it must be owned that modern criticism could not be carried on, were it forbidden to use such apt phrases and such proverbial labels as those which Matthew Arnold made current and generative in the speech of cultivated men. Do you ask us not to speak of 'distinction,' or 'urbanity,' of 'Philistinism,' of 'the note of provinciality,' of 'the Zeit-Geist,' of 'Arminius,' and of 'Bottles,' not to mention the rest of Arnold's pregnant short-hand? Is your mind so vast that portable aphorisms are lost in it?"

"I've no present quarrel with Matthew Arnold," the Reviewer answered after a moment's hesitation. "He invented many admirable phrases, and put telling labels on many qualities that needed apt description, in both art and literature. To these things Arnold himself attached a definite meaning, and it is not his fault that the meaning should have been done to death by the thousand-and-one writers who have used the Arnold shorthand without being sure of its significance. Arnold's phrases, thus staled by the wear and tear of journalism, remind me of the occasional pieces of fine music which the barrel-organs torture and mutilate in the streets. They need a long rest; and modern criticism would show its vitality by inventing a new stock of convenient, pithy aphorisms."

"For my part," said the Man with the Briar Pipe, "I'm quite at one with you. Art criticism as a rule is uncommonly queer stuff to read. It not only gets clogged in my mind, but it somehow seems like cotton-wool there; and this is chiefly owing to the slap-dash inconsequence of the writers, who seldom tell me what professional secrets are locked up in their many stock conundrums."

THE LAY FIGURE.



MODERN DUTCH ART: THE
WORK OF JOSEF ISRAËLS.
BY JAN VETH.

WHILE we may regard Josef Israëls as one of the most eminent leaders of the revival, after a long period of torpor, in Dutch art, it is important to inquire how far his work agrees in principle with that of his predecessors, and how far he differs from the classic Dutch school. As it seems to me, from a comprehensive view of the painter, one great difference is at once evident: the old Dutch masters were, on the whole, the most perfect painters of still life ever known; and not merely in such pictures as are commonly designated as "still life" in catalogues, but no less in their paintings of interiors and views of streets, in their portraits, and even in their landscapes. When I say that these old Dutch painters excelled in still life, I mean that they had exceptional skill in depicting the surface of things with striking exactitude and almost tangible realism. It is true, indeed, that the best of them could do much more than this—that they were able to infuse great feeling into these presentments, and the qualities of still life became the vehicle of deep expression. Nevertheless, this perfect rendering is the very basis of their art, which we can scarcely imagine without that chief characteristic.

In Josef Israëls this fundamental Dutch quality is almost non-existent. It is wonderful how, with so little power of precise perception, this painter of real life has grown to be so great an artist. A piece of actuality, clearly seen line for line, tone on tone, with all that is cognisable: sheen and shadow, rigidity and softness, pliancy and solidity, is to be found in perfection in almost every old Dutch master, but will be looked for in vain in Israëls' deeply impressive pictures. To appreciate him rightly, it is necessary to keep

this difference clearly in mind. But the difference between the modern Dutchman and his matchless predecessors goes further than this; the old Dutch painters, with all their amazing accuracy of eye, had also a well-tested technique. Not only is Israëls' devoid of that keenness of vision—in vain do we try to discover any system in his harmonious treatment and tentative technique—but the handling in any fine and genuine work by him is inscrutable. The choicest pictures by this master are painted in a truly mysterious way, simply by the nervous vigour of an untaught hand; with heavy, sweeping shadows and thick touches of paint, which stand out in a wonderful mixture of sharp relief, and dim, confused distance; with soft hesitation and touches of crudely decisive certainty; with broad outlines and incisive emphasis. Ruggedness and tenderness, corruption and sweetness, whimsicality and decision, are magically mingled there in dignified depth, with the most refined feeling—the



A STUDY

BY JOSEF ISRAËLS

Josef Israëls

most ductile language of the brush that is known to me.

And yet, notwithstanding, all this exists, as far as possible, in the clear, simple execution of the old Dutch painters, and there is one great family resemblance between the nineteenth-century master and those who are the classics amongst the *petits-maîtres*.

The resemblance—the revived tradition—is to be seen in the fact that Israëls, like the old Dutch painters—nay, even more than they—always aims at the sober, general harmony of the whole work. It is wonderful how discreet the effect is of a picture, for instance, by Pieter de Hoogh, with all its elaborate execution: how splendidly it holds together, how strong and yet delicate the construction is. It is this great quality of presenting an absolutely organic whole at one impulse, which seems to have passed into Israëls from his precursors, who otherwise painted so utterly differently. In-

deed, it is in this concentrated power, in this self-contained harmony, the outcome of one glance, as it were, and of one impetus, that we may discern one of the principal features of Israëls' art. There is nothing in his work that asserts itself alone, nothing detached, nothing that plays any part but that of strengthening the whole. Each portion of the picture is born of the rest, and from the first does nothing in it but contribute to the whole, and give deeper vitality to the effect aimed at. Even when he makes his figures strongest in expression, grandest in attitude, and fills them with most eager life, never are they out of their place in the picture: the whole is in keeping, a firm and simple structure of line and tone. And in Israëls this is of the first importance: because, as has been said, he profits, so to speak, more by intuition than by conscious knowledge. There is little that is learned in his scope, little that is fixed in his style; his ways of working lead over hill and dale, his methods of execution are ever uncertain. For the great traditions of decorative composition in painting (as we have already said in other words) find no acceptance with him. Small is the tradition which supports this childlike artist. His figures must live and breathe. That is the only aim he keeps in view: how he attains it he himself could certainly not explain. And this is what exasperates those who do not like his work. There is nothing in the man to lay hold of. There is something very like charlatanism in the way he works. There is no greater blunderer. He is capable of smearing over in a moment a painting he has been toiling at for months. What need for any technical skill on that bit of canvas? The grand expressive idea must be worked out in his head alone. And what of this painting which he treats as nought? Well, if it sighs or wails, pines and scourges, pants and sings, that is exactly what often gives it such amazing power.

Israëls laughs a little at *la belle peinture*; and, to mention him once more in connection with an old master, I once had proof that he was almost a stranger to the art of one of the most perfect of them all, the purest in colour, the clearest of vision, the nearest to us, perhaps, of all the seventeenth-century painters. Israëls has resided at the Hague for more than thirty years, and it cannot be said that the Mauritshuis is out of his way; but when I once stood with him in front of the magnificent view of Delft, which is one of the glories of the Hague Gallery and one of the immortal works of the art of the Low Countries, he involuntarily betrayed that the splendid power of vision and



A STUDY

BY JOSEF ISRAËLS



A STUDY BY
JOSEF ISRAËLS

matchless brilliancy of execution had made no particular impression on him, for he merely said: "Whatever is the painter's name? Oh! yes, to be sure, Van der Meer": and passed on without any particular interest.

Perhaps it may be said that Israëls, in the strict sense of the great masters, hardly knows what painting for its own sake is. Fumbling in a surface of paint, feeling after the mystery of life that speaks in the outward form of things—that to him is what painting means. He would never put a piece of pretty work, so called, into a picture:—what does he care for delicacy of execution?—but he will express to you how a figure must move, and how the purport of a whole picture is to be conceived. Greatness in simplicity—he is wont to appeal to Goethe and to quote Heine to show how it dwells therein. And when we hear him arguing in his high, sharp, kindly incisive and expressive tones, which we learn to love; when we delight in his projects for pictures, his robust sketches, and his nervous, scrawling signature; then, however we may differ in other matters, we must agree that here is a man of powerful vitality. Life is still active and unexhausted in this painter—now seventy-eight years old—whose youthful energy puts others to shame; and he gives us a feeling as though the fire in him might have burst forth uncontrollably had not his nature been taken captive early, and held by an unconscious philosophy, which would seem to be the philosophy of our climate; and which we think very *bourgeois* when, mean in itself, it is seen in a *bourgeois* form, but enviable, on the contrary, when we find it inspiring such great gifts.

The purport of painting is to Israëls, as we have seen, never decorative; and I really believe that whatever is purely decorative must be absolutely antipathetic to him. What he wants is a determinate whole by indeterminate methods; and external perfection of style makes him furious, as happens with a nervous temper in a very placid man. I know not if I ought to speak of it, but I once heard Israëls declare of some Japanese prints that he saw nothing in them; and I confess that this barbarian heresy did not surprise me. Japanese art, based

entirely on dexterity of hand, is superficially perfect, but it is lifeless; and to give the sense of intense life, if by somewhat inadequate methods, is exactly what Israëls aims at. He has made new use of the picturesque, which seemed to be a dead thing, and infused into it such dignity as we had not seen since Rembrandt. Do not ask him to give you harmonious grace or sustained rapture. He would drag you through the involved picturesqueness of squalid existences. Is this part of his Jewish descent, and is it the fact that an Israelite is by nature unable to take an objective view of the visible world for the mere pleasure of the eye, that an object does not arouse his true sympathy till he can see in it an embodiment of some human thought and feeling? It may be so.



"READING A LETTER"

FROM THE OIL PAINTING
BY JOSEPH ISRAËLS

(By permission of Messrs. Scholtens & Zoon)



(By permission of Alexander Young, Esq.)

"GIRL SEWING" FROM
THE PAINTING BY
JOSEF ISRAËLS

The truth is that these sensitive men, with the clear sparkle in their eyes and the strongly cut lines in their faces, are fitted beyond others to see through concrete matter with extreme keenness; and it certainly is remarkable that in Judaism, strictly speaking, no part is assigned to the craving for a world beyond which characterises other races.

Thus no spiritual desires, no rejoicing, no sounding chords, are to be discerned in Israëls' creations; but they are filled with such moving sighs as proceed, not from seraphs, but from the stricken sons of Cain. Once only do I remember having seen a more ideal subject treated by Israëls—a girl playing

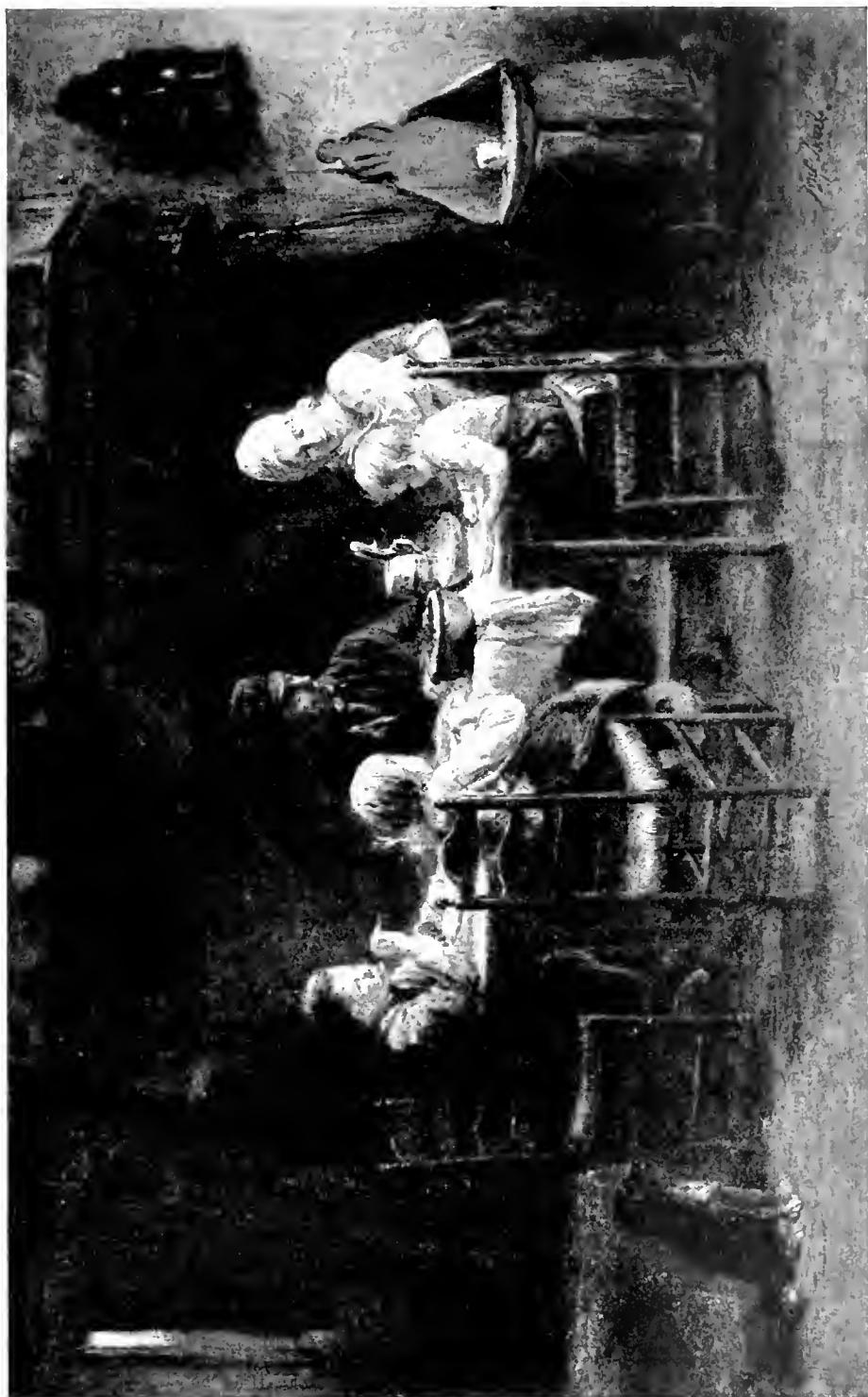
a harp; but how far was even this fanciful water-colour from suggesting an ethereal being! The gentle melancholy of the sad face was precisely the grief of the young peasant mothers which he has rendered with such poetry and realism; and the almost trivial harpist, sitting in a tender atmosphere, remains to me the most perfect image of Israëls' Muse—a Muse who lends pathos to all that is gross and earthly, and wants to see the tenderest strengthened by the stress of a hard life. In thinking of the master's singular type of art, I have sometimes wondered whether Israëls does not go to work in accordance with

the Mosaic rule of the old Hebrew priests, who, to the choicest incense added asafetida in their offerings to Jehovah.

But it would be making a great mistake to understand this to mean that Israëls can be considered as having in him the least affectation—in him of whom a French writer very strikingly said that his works "*sont peints d'ombre et de douleur*." Those who really understand the sincerity of his art know that he rejects everything approaching to working for effect—everything that looks like rule of thumb; and that he in fact never consciously troubles his head about studied effects or beauty. Beauty to him lies in the silent woe with which the survivors stand in a house of death; in the attitude of the old wife left alone, who spreads her hands stiffly out to the fire, as though she might win a spark of life from the smouldering hearth; in the way in which the decrepit old man sits with resigned dejection in his gloomy hovel, staring into his old dog's eyes; in the stupefied



"CHILDREN SAILING A BOAT" FROM THE OIL PAINTING BY JOSEF ISRAËLS
(By permission of Alvanor Young, Esq.)



"THE EVENING MEAL"
FROM THE PAINTING
BY JOSEF ISRAELS

(In color on *Livingston*, p. 5.)

wretch who sits on a broken bench, where, behind him, his dead wife lies stretched on her bed; in the woful gleam in the eyes of the huckster who sits in front of his dirty booth, with a motley collection of rags above his head, watching us so mysteriously; in the sad old woman who, with elbows wide apart on the table, her hands quietly folded, sits weary and alone in front of her meal; in the kindly but hard-set woman who, through wind and weather, tramps along field and road by her jolting dog-barrow, in a cruel struggle for existence; in the business of the fisherman and sea-faring folk, and their hard and simple labour; in the dignity of the patriarchal peasant family that gathers round the dish; he sees beauty in everything which lays bare what lies mysteriously latent in poverty and privation and

suffering, at the very roots of human life. Perhaps in all this we may, in fact, perceive the concentrated sympathy with humble woe, of a nation which for ages could only show it to a narrow circle of kindred race and companions in misfortune carrying on a hard struggle for bare existence under the pressure of the utmost misery.

From what has been said another marked characteristic of Israëls' art will, I think, be self-evident: namely, that in his pictures the incident is always intrinsically expressive; and I use these words, not to convey mere empty praise, but with defined intention of marking a contrast with what I will call the demonstratively expressive. In this the expression consists in more or less conscious and intentional gesture;

in the former it is unconscious, it is not seen in action but is the outcome of inward emotion. In Israëls' art the inward emotions of the often more passive kind of feeling are represented in a wonderful manner. So great is his power of making his figures express an inward life, that even a stool or a table, a kettle or a clock, the interior of a room, or a landscape, inspired by him seems to have a voice of its own and utter some deep personal meaning. And this is always effected without any external display of power, without any dexterity of manipulation, and without the aid of imitation: simply and solely by a still voice which seems to emanate from the passive, lifeless things. We have not fully understood Israëls if we fail to discern in him a great poet of the Unconscious.

It is indeed one of Israëls' most remarkable gifts, that he so perfectly apprehends the intrinsic qualities of the simplest objects, the most ordinary occurrences, and can give them such high significance. His greatness lies in breathing life into common things. How trivial after him, are all the peasant families at dinner; since he, once and for all, has said what is best worth saying about the party assembled *Round the Dish*.

Everything in the surroundings is an accompaniment to the deep



"INTERESTING NEWS"

FROM THE PAINTING BY JOSEF ISRAËLS

(By permission of Messrs. Scholtens & Zoon)





"FIELD LABOUR"

FROM THE OIL PAINTING BY JOSEF ISRAËLS
(By permission of Messrs. Scholtens & Zoon)



"THE SKIPPER"

FROM THE OIL PAINTING BY JOSEF ISRAËLS
(By permission of Messrs. Scholtens & Zoon)



"FROM DARKNESS TO LIGHT"

FROM THE OIL PAINTING BY JOSEF ISRAELS
(By permission of Alexander Young, Esq.)



"ON THE DUNES"

FROM THE WATER-COLOUR BY JOSEF ISRAELS
(By permission of Messrs. Agnew & Sons)

expression of this daily event of family life, so unimportant when coldly considered. In the background is the bedstead, the nest where the children are born and the old folks will die; all round and on the floor are the familiar household utensils. High on the wall hangs the old clock, the witness of every joy and sorrow, perpetually teaching and warning. On one side, in the wide

THE INTERNATIONAL EXHIBITION OF MODERN DECORATIVE ART AT TURIN.
THE ENGLISH SECTION.
BY F. H. NEWBERY.

THERE is a well-known expression which speaks of a man as being "a host in himself." And in



"WORKING AT HER TROUSSEAU"

FROM THE WATER-COLOUR BY JOSEF ISRAËLS

(By permission of Messrs. Scholtens & Zoon)

old chimney-place, the fire glows on the hearth—the centre of all household doings, a haven and shelter from the storms without, the refuge of the perennial family existence.

Playing children, busy working people, and torpid old folks huddled round the hearthstone—I think that this is on the whole one of the greatest things Israëls has ever done. Three quarters of his work is embodied in it; and no one, not even Jean François Millet, has ever produced anything grander of its kind. Is there here again some unconscious Jewish apprehension lurking in his special affection for this scene, really sublime in his eyes with all its simplicity, in the Old Testament conception of the family?

JAN VETH.

relation to the other exhibitors in the English section of the Turin Exhibition, Mr. Walter Crane fulfils the description. Of the three rooms allotted to the section, a collection of the works of Walter Crane fills the two end rooms, while the middle gallery is given over to the efforts of the Arts and Crafts Exhibition Society. But this separation of Mr. Crane's work from that of the other members of the Society is merely nominal, and the dividing screens are not really boundaries. For Walter Crane was one of the founders of the Arts and Crafts Exhibition Society, he is President of the Society for the present year, and thus he is not only fitly head both of the exhibits and of the exhibitors as here represented, but his own work, by its sheer quantity, places him the premier

Turin Exhibition



"THE PANCAKE"

FROM THE PAINTING BY JOSEF ISRAELS

(By permission of Alexander Young, Esq.)

exhibitor of the English section. As, however, invitations were practically restricted to members of the Society and to exhibitors who had shown in the Arts and Crafts, the term "English" acquires a certain qualification.

Until this tale of work by Mr. Crane is seen and comprehended, one has no idea of his versatility; of his charming and poetical efforts as a book illustrator; of his power of expression in many mediums; and, above all, of his untiring and ceaseless industry. Here is a man who was a pioneer in England thirty years ago, and, in his own line of work, is as alive to-day as ever he was; his thoughts just as quick to act and his actions as expressive as ever, in that language where line and colour speak the literature of art. But, with all this, there comes the impression that the Crane of twenty years ago is the Crane of to-day, and though he was a pioneer few workers have followed in his steps; nor is there, either in England or elsewhere, any widely spread movement which owes either its birth or growth to his

influence. And this is not from any question of workmanship. To Walter Crane methods and mediums offer neither let nor hindrance, either in the choice of his subjects or the manner of their expression. The hand obeys the thought in that wonderfully unconscious way that is the gift of the few; and the worker, though critical of the process, is always confident as to the consummation.

But herein lie the methods of mannerism and the fear for the hieroglyphic; and, although it is quite possible that mannerism may become a precious quality, there is, wherever natural form is employed, an appeal back to Nature itself. And there is in Crane's work a certain want of conviction and a lack of relation to Nature, which appear to have arrested all progress above a certain plane. The convincing realism of Aubrey Beardsley, linked with an expression in line and value, as personal as it was precious, revolutionised in a few years all our preconceived notions of the possibilities of black-and-white drawing; and Laurence Housman

Turin Exhibition

Ricketts and Shannon, not to mention others, are names that stand for an art whose possibilities are limited only by the artist's power to use Nature. And Nicholson and Pryde have taken work a stage farther and shown the potentialities of printed colour. With Crane, however, we are back to a point analogous to that period when Egypt, speaking through art, limned for us the history of the country on the walls of the tombs of her kings. He is the heritor of the primitive artist, making for a fraternity of race and creed, and with whom language is a line, speech a drawing, and eloquence the expression of an idea in terms of colour and composition blended to make a literary tale.

The music which the Pied Piper evoked from his reed was as uncomprehended sounds to the good people of Hamelin town, but to their little children the gods called and they perforce must obey and follow. The catastrophe of Hamelin, however, has no parallel in Crane's work; his heaven is for all to enjoy, whether old or young, crippled or hale, and he is better likened to one of those tellers of tales,

that, in Eastern bazaars, gathers round him a crowd of wrapt and transfixed listeners. Though not in words, yet Crane is a teller of tales, in which humour and pathos, joy and sorrow, all find utterance, and round him are gathered the children of the Anglo-Saxon world. The seven seas have carried his books to lands beyond their confines, and the language of art has spoken in that speech which echoes round the world, because love weights the words and beauty wings the message. But this message carries with it a certain qualification. The horn-book of the mediæval schoolboy was alike his mentor and sole art treasure, little as perhaps he realised this latter; and it may be that the wealth of picture-books poured into our nurseries may teach literature, even as did the horn-book; but fail by their very quantity, to command an appeal to the art instincts of their young readers. Means may defeat ends, and education may better be helped by a quality of work instead of a quantity in output. For art is not a matter of quantity, and there are economical laws which tell against over-production, even in art. Moreover, it is so difficult to do even one thing well, that the all-round man carries with him his own limitations. To design books for babies, and illustrate operas for those of equally tender years; to illuminate the poet, and decorate the page of the mediæval romanticist or modern versifier; to interpret Spenser, and put into line the lore of the fairy tale; to design the wall-paper, and make a pattern for the carpet; to model in gesso; to paint in water-colours and handle oil-colours, is to sum up a very big task. And Crane has essayed all these. Is there a masque? Crane designs the dresses, arranges the tableaux, and times the dances. Does a lowly deed of heroism require a chronicler, in order that art through time may tell the story? Crane limns the incident, and form and colour combine to transmit the story. Religion building the house of God claims the same artistic hand to enrich the light streaming through its painted windows. The student is bidden to turn to those books where Crane resolves line into language, and endeavours to trace design back to a conscious basis.

The history of book decoration finds in him an historian; and to all this may be added other labours, which speak



CENTRE APSE, ST. AGATHA'S,
LANDPORT, PORTSMOUTH

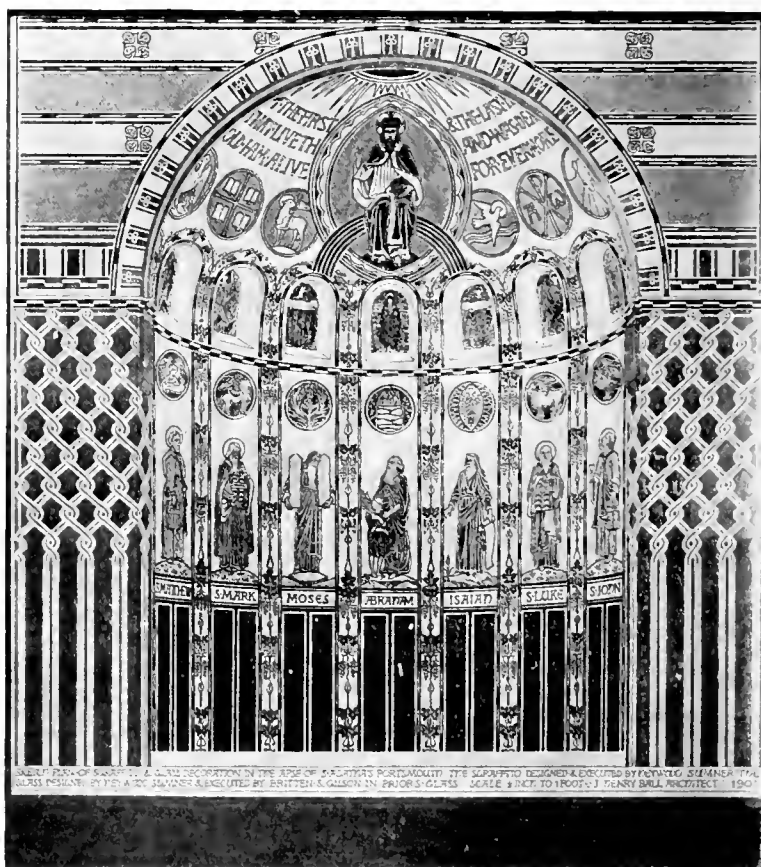
DECORATED BY
HEYWOOD SUMNER

Turin Exhibition

of his unselfishness and disinterested devotion to the social welfare of his fellow man. But there is a danger in all this—the danger that a man working in art may have no time to study that art itself! And so the conventional must perforce be accepted, and the supply yield to the demand. Turin points the moral. Here are two large galleries hung about with a collection of Crane's work, that has made a tour of some of the mid-European cities, and has come into Turin to form part of the English section. And this exhibition is as unrelated to its purpose as ever was an exhibition of the Royal Academy. Drawings, paintings, designs, sketches, modelled panels, executed work, elbow each other on the walls, without either sequence or meaning. Carpets are nailed up where tapestries usually find a place, while the floor is destitute of their employment. The leaded design for stained glass avoids the material for which it was intended, and the decorative panel hangs apart from its place. Where is the art in all this? What of the architecture which is the root and basis of all things artistic? What of the house for which all these objects were made, or of the room that, decorated by them, was further to be enriched of them?

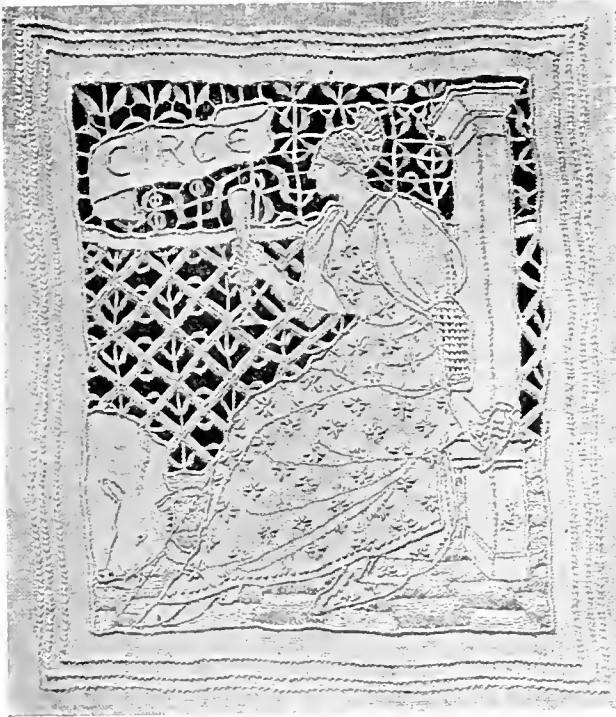
But, it might be urged, "Is it possible to make rooms in an exhibition, and to show objects in their right and proper relation?" The answer is that what has been done in the Scottish section by Mackintosh, and by the twenty architects who have decorated the forty rooms of the German section, was possible in the English section. Olbrich, of Darmstadt, makes three rooms upon a given space. Each is a related and relatable structure, each has its proper furnishings and decorations in perfect *ensemble*, and it is only by such work and through such means that decorative art can ever hope to

have a place or make a progress. And it is because these things are neglected that the English section is the exhibition of a collection of work, arranged without idea and without scheme, instead of being a selection of art work, related by beauty and through utility to its purpose. Crane's show, with half the work, well chosen and wholly related to its purpose, would have doubly gained and been wholly educative. And by no one is this better understood than by Crane himself. The exhibition in the third room is in perfect sympathy with the arrangement in the two Crane rooms: except that there is, if anything, a less sense of order and an utter absence of the axiom that the care for the setting of an object should be in direct ratio to the value of the object itself. Should the visitor be a traveller and have visited London in the month of July, and have paid his respects to a certain exhibition held not a hundred miles from South Kensington, he cannot fail to be struck with a likeness between the arrangement of the room of the Arts and Crafts Exhibition Society



CENTRE APSE, ST. AGATHA'S,
LANDPORT, PORTSMOUTH

FROM THE SKETCH-DESIGN
BY HEYWOOD SUMNER

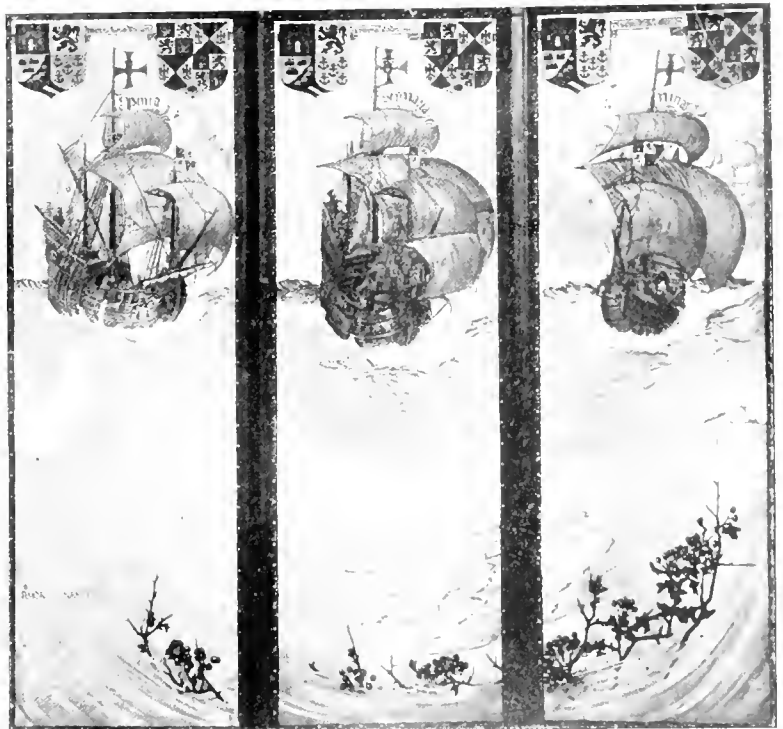


CHAIR-BACK IN CUT-WORK ON LANGDALE LINEN DESIGNED BY JOSEPH E. SOUTHALL
WORKED BY MRS. E. M. SOUTHALL

and the order of things that obtains in a show on the floor, that men may see utility abiding called the National Competition. Screens, ordered into a regular sequence, are hung with a collection of work that, in the majority of cases, is extremely beautiful, but whose individual beauties are marred by their very juxtaposition. The procedure seems to have been that, given hanging room and material to hang, all that remained was to exercise a certain judgment in obtaining a local effect, and then proceed to suspend. But the Royal Academy, and other less noted and provincial shows, are animated with the same mind, and the result may be or may not be an equivocal success: but at any rate the workers who contribute are all represented. Whereas, a tithe of the work, well spaced and judiciously

hung, would more than have sufficed to fill an exhibition, and the art of arranging made possible where now it is not even probable. The exhibition is an exhibition of the Arts and Crafts Society, London. And the great dead complete the tale. Morris and Burne-Jones were members, but death surely prevented the further subscription; and it is, perhaps, a fact not very widely known that Ford Madox Brown, while he lived, was a member. Why is not Aubrey Beardsley represented? And then, although membership appears automatically to demand representation, it is not altogether a secret that Commerce and the Arts and Crafts are not considered bosom friends, and there are foremost places given to examples of art work that do not carry with them the associations of the studio.

Or, again- and even here, as stated above, Crane is a sinner, although he sins in the good company of the keepers of the tapestry court of the Victoria and Albert Museum--the place for carpets designed for floor coverings should be



SCREEN

BY R. MORION NANCE



PART OF AN OVERMANTEL PAINTED IN TEMPERA BY
JOSEPH E. SOUTHALL
GILDING AND GESSO
BY MRS. LAYNE

with beauty : and cartoons for stained glass are unnecessary and altogether insufficient to represent the art of the glass mosaicist and painter. The photograph of the house that the builder has builded may be permissible, because it shows the root of the matter, and this is in some cases helped out by the model of the house that the man would build. But the photograph of the detail is best confined to the trade catalogue : for handiwork is apparent only by the presence of the cunning work, and men gaze lovingly even upon the candlestick where brains have guided the hand, whereas they turn away from the picture of the thing that is because the picture painter does it so much better. The wall paper may be good and beautiful in itself ; but the proof of its artistic fitness lies in its use, and the

sample is better relegated to the merchant who sells. For the room is more to be preferred than the covering of its walls, and the unrelated brings us back to the picture again. It is not enough that men see the apparent, for the right education is to present the actual : and a chair or a table gains in preciousness by being shown as part of our daily surroundings. Otherwise the draper's shop window becomes the acme of excellence in arrangement, and the customer sees and is tempted. It has been said, and perhaps truly, that the English are a nation of shopkeepers. But at any rate commerce should not be allowed to preach where she should pray.

But when all is said and done, and every censure passed that criticism can call for, the exhibition of the Arts and Crafts Society contains work where beauty of design, coupled with excellence of workmanship, make for all that is best. For there are English architects who have grasped the fact that an exterior, however beautiful, is at the best but a part of a whole, and that a man may leave the outside of his house for the admiration of his neighbours, but adorn the inside for his own delectation. And the pity is that in many cases the furnishings for the "house beautiful" have, in Turin, been treated as



TAZZA CLOUDED WITH COLOURS AND ENGRAVED WITH SEA-GULLS
DESIGNED BY H. POWELL
EXECUTED BY THE
WHITEFRIARS GLASS WORKS

Turin Exhibition



TURIN EXHIBITION

THE ENGLISH SECTION



TURIN EXHIBITION

THE ENGLISH SECTION

Turin Exhibition



TURIN EXHIBITION

THE ENGLISH SECTION



TURIN EXHIBITION

THE ENGLISH SECTION

Turin Exhibition



WINE FLASK, SHOWING
AN ENAMEL THREAD
IN THE BODY

DESIGNED BY H. POWELL
EXECUTED BY THE WHITE-
FRIARS GLASS WORKS

are the contents of most museums, where, owing to the exigencies of space, the artist is often less catered for than the archaeologist.

But the glass case is a wonderful preservative, and generally speaking, the work arranged in the cases shows evidence of loving and careful placing. Thus the jewellery and metal work sent by C. R. Ashbee and other workers are seen at their best, and very delightful work it is. The bookbindings and decorations likewise receive just and proper treatment, and the excellence, alike of design and craftsmanship, testifies to the great advance that has been made in the past few years, in the treatment of books. The only criticism that may be passed upon this class of exhibit is a wonder whether the art of Cobden-Sanderson is not too young to be accepted as a tradition. The diverse talents of R. Anning Bell receive just recognition in the work he shows; and, had the exhibits of H. Wilson been arranged in a group, men might have uncovered their heads as in a sanctuary. Heywood Sumner, in a series of coloured drawings, gives a scheme of church decoration at once personal and novel;

and Harrison Townsend, both in his own work and by his care for the efforts of his brother architects, indexes the possibilities of the drawing and the photograph to make architectural illustration interesting. The photographs of work by Gerald Moira fail to do justice to an artist who is one of the few workers that sees and does figure decoration in a big classic manner, and the roof of the gallery might well have been placed at his disposal. George Frampton sends two of his ever welcome, low-relief panels, and the work of the enamellists compares most favourably with that of the renaissance artists.

The impression that remains after a careful inspection of the section is that it contains individual works that are among the finest of their kind, and are proofs of the existence of a healthy, virile art craftsmanship that must in the near future make a strong appeal for public acceptance. And had the works exhibited been treated less like pictures and related more to daily use and environment, the English section would have made one of the best.

In order to prevent any misunderstanding, we have been asked by the Honorary Secretary of the Royal Anglo-Australian Society of Artists to state that the Melbourne Exhibition, announced for November next, will not be held under the auspices of this Society.

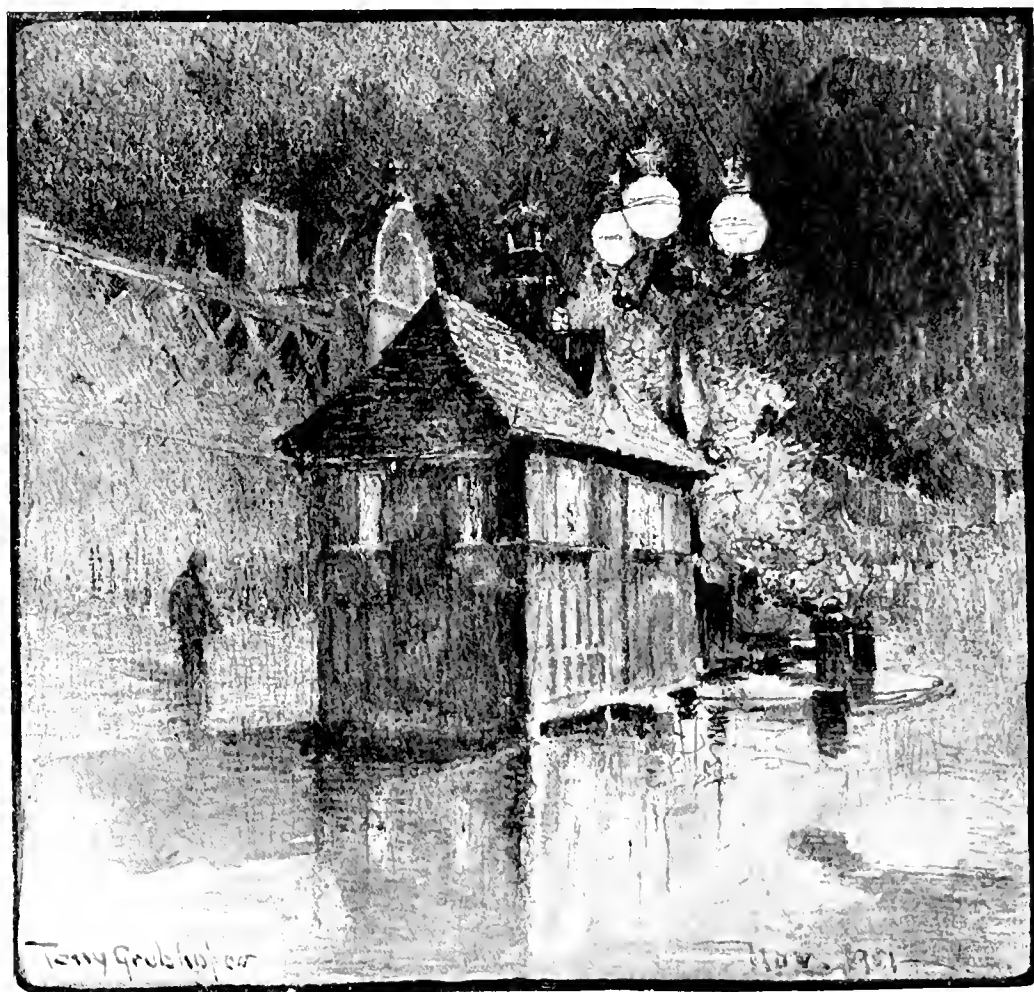


KING'S CUP

DESIGNED BY H. POWELL
EXECUTED BY THE WHITE-
FRIARS GLASS WORKS

LONDON DEPICTED BY TONY GRUBHOFFER

(CONCLUDING SERIES)

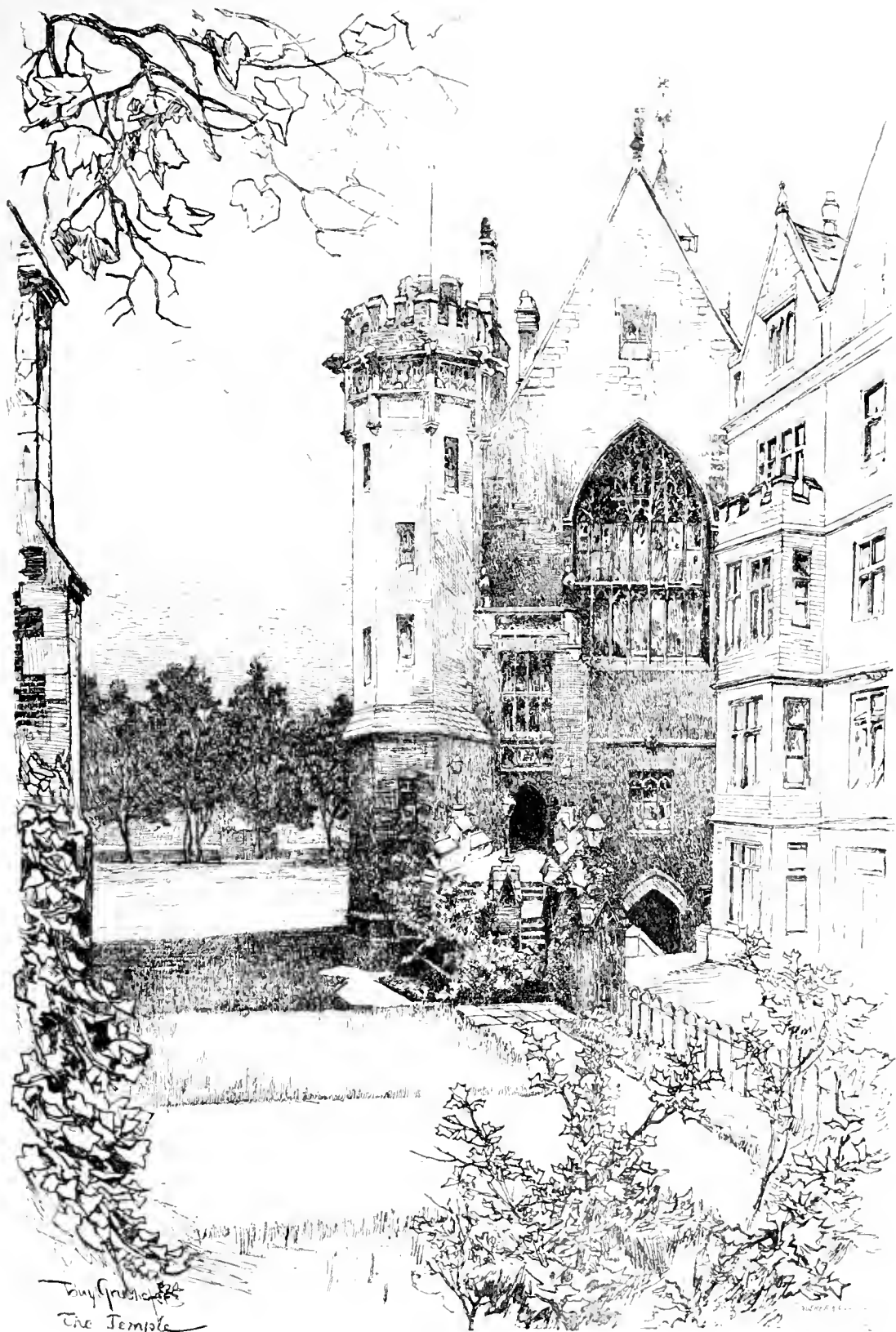


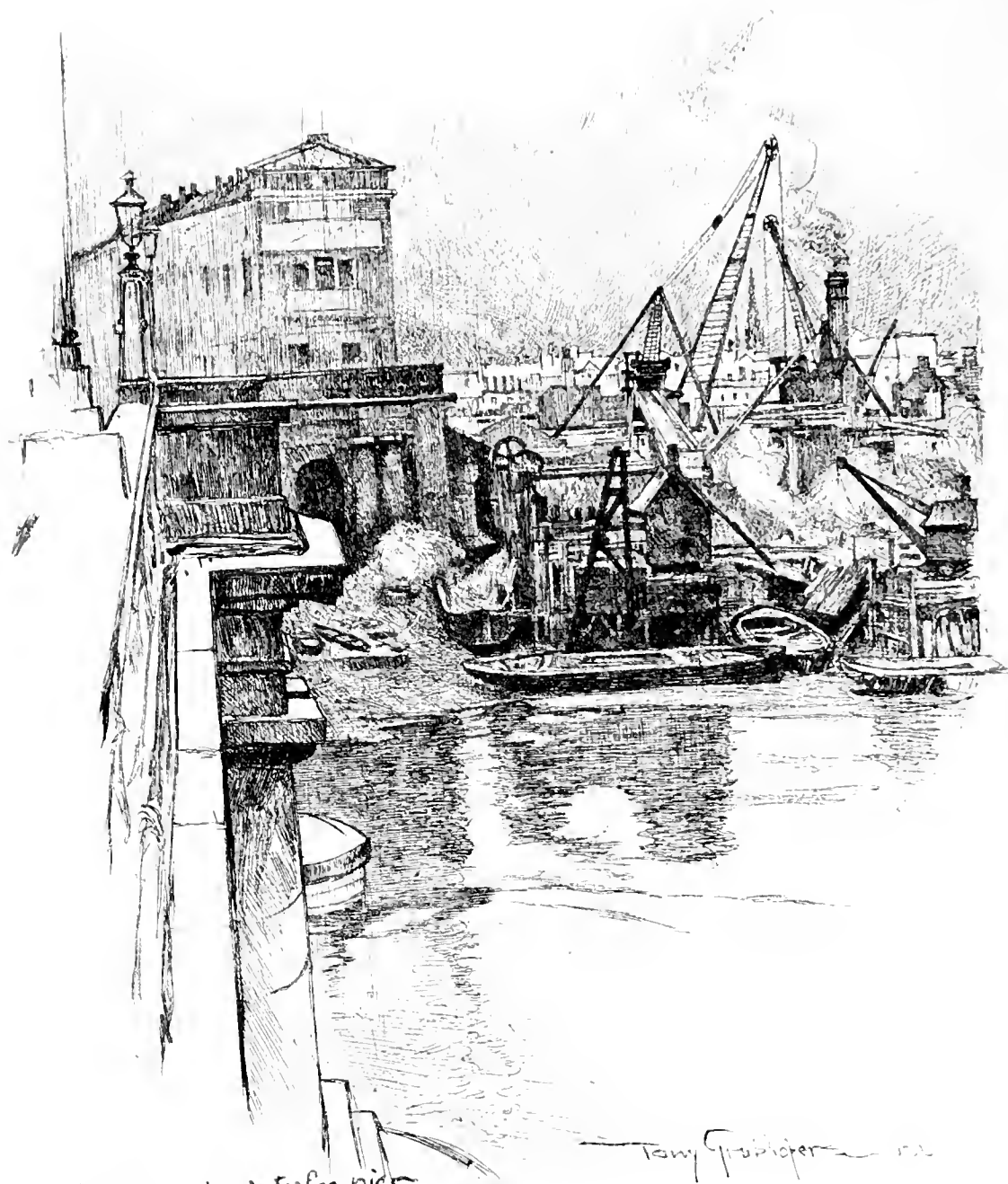
"A CABMAN'S SHELTER"

260

BY TONY GRUBHOFFER







Dock opposite Waterloo pier.



Blackfriars pier
Tommy Grubholer.



The National Competition

THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1902. BY ESTHER WOOD.

THE rearrangement of the Victoria and Albert Museum has now contributed to a much more favourable display of the designs sent in for the National Competition at South Kensington than has been the case in former years, when they were relegated to an outhouse and scattered broadcast among irrelevant lumber of many kinds. A good deal of weeding-out has also been done in some of the more elementary classes, where the work, however valuable as training (and much of it may be challenged on that point), hardly justifies public exhibition; and in the exercise of copying standard models the results shown might even yet be better proportioned to the relative value of the work.

On the other hand, the present display is poor in several sections to which we look for something new and distinctive in design. In the architectural proposals there is hardly anything to arrest the eye, and nothing whatever in furniture. The strongest classes are the textiles and the pottery, both containing really admirable and interesting work. Designs for jewellery, enamels, and the lighter decorative metals are less numerous but above the average in quality. There is little attempt at the treatment of stone, wood, iron, or lead. Gesso seems to have disappeared after much fitful experiment, but white plaster decoration steadily maintains its level. At the other end

of the scale the essays in lace are more prolific than striking. Embroideries are very few, and bookbindings still fewer. Printing processes, however, are clearly receiving from the more thoughtful students the attention they deserve.

It is pleasing also to notice the marked advance of one or two schools, such as Worcester and Liverpool (Mount Street), in the range and versatility as well as the general high level of their work, and the good position maintained by Lambeth and Battersea, Birmingham, Plymouth, New Cross, Camberwell, the Midland pottery centres, and others that have already distinguished themselves in special branches of design. The Battersea textiles are, perhaps, a little reminiscent of last year's patterns, but this may be inevitable with so many pupils working on similar lines. One of the most original and distinctive pieces of work in this group is the printed muslin by Jessie M. Browton (Watford), with its bold but very pleasing little figures of rabbits, trees, and flying birds—a triumph in the flat treatment of objects on several planes in a light fabric demanding simplicity and reticence in ornament. A comparison of the various textiles confirms the impression that this branch is one of the most fruitful in invention, though much of the work in it is less original than the piece described. The design by Norman R. Hall (Leeds), for example, pleases us chiefly by its unassuming quietness and lack of any "points" that arrest the eye, filling perfectly the need that sometimes arises for pattern in its lightest and least aggressive



COLOUR PRINT: "THE TWA CORBIES"

BY CONSTANCE READ (LIVERPOOL)

The National Competition



CARTOON FOR A PANEL IN AN OVERMANTEL

BY NINA MORRISON (LIVERPOOL)



DESIGN FOR A FRIEZE

BY GERALDINE MORRIS (BIRMINGHAM)



"THE BLIND BEGGAR'S DAUGHTER"
CARTOON FOR DINING-ROOM PANEL

BY ANNIE McLEISH (LIVERPOOL)

The National Competition



ENAMEL PLAQUE

BY FANNY BUNN (BIRMINGHAM)

There are also some delicate and restful patterns by Amy Brown (Hornsey) and May G. Couch (New Cross). The introduction of the human figure into a "repeat" for draperies is very seldom satisfactory; but with that qualification, the design by Marie Farnworth (Liverpool) calls for praise. Large *portières* seem threatened with a rather coarse and sprawly method of decoration which should not be encouraged, though, of course, the appliqué form of embroidery has its value for broad spaces, and gives abundant scope for discrimination and judicious taste. Its appropriate use is very well illustrated in the tablecloth by Mabel Nicholls (Worcester), in which the finer ornament serves very pleasantly to harmonise the linen with the silk inset.

form. The opposite aim, boldness and piquancy, is well achieved by Sarah C. V. Jarvis (Battersea) in her clever arrangement of cocks, each figure forming a circular decoration which might be effectively carried by a heavier than muslin drapery. Good muslin designs are also sent by Charles Perrin (Chelsea), Ivo Shaw (Huddersfield), and Mary A. Ellis (Wakefield). In the printed cotton, cretonnes, and tapestries there is a tendency to crowd the space with ornament; this fault, however, has been avoided by Frederick Burrows (Putney) and Frank Hill (West Bromwich).

Excellent workmanship and colouring are shown by Hilda Kast (Putney) in her embroidered fan



DESIGN FOR A
POTTERY PANEL

BY HERBERT A.
BUDD (HANLEY)



DESIGN FOR A
POTTERY PANEL

BY HERBERT A.
BUDD (HANLEY)

The National Competition

on a skilful design of honeysuckle. In contrast with this, as showing the decorative possibilities of a rigid convention, is the embroidered fire-screen by Daisy Neighbour (Watford). Here the execution of the finished object is more satisfactory than the working drawing, which is as it should be, but it does not always happen in the needlework classes. More often the ability to think in line and colour is separated from the digital proficiency of stitching. In the decoration of plain white linen another Worcester student is dis-



CUPS AND SAUCERS

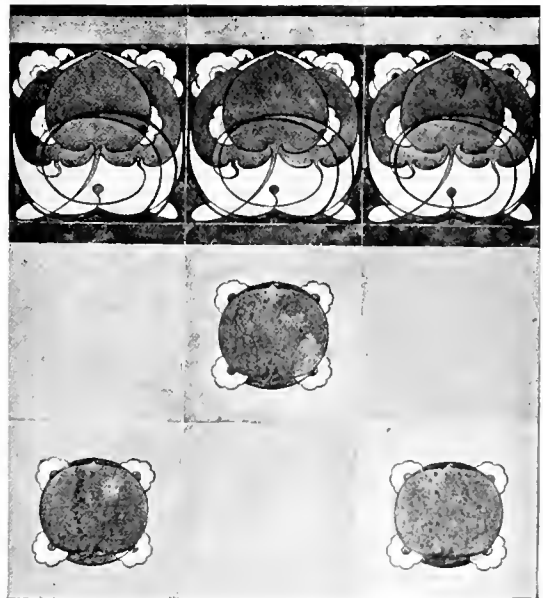
BY VINCENT WEBSTER (BURSLEM)



PLATE

BY SIDNEY TUSHINGHAM (BURSLEM)

refined to the texture of lace, and a notable and beautiful piece of handicraft has been accomplished. In the designs for lace it is gratifying to note the high place taken by Mary G. Simpson (Lambeth), a sound and versatile craftswoman who has already distinguished herself in black-and-white decorations, and, if we remember rightly, in leather-



TILES

BY ARTHUR KIDD (SUNDERLAND)

tinguished; the open-work teacloth by Mary Bentley is entirely charming in design and finish and shows genuine feeling and imagination within the severe limits of the material. No less praiseworthy is the simple and dainty decoration of white linen by May L. Buxton (Walsall) for an embroidered chalice veil. Here the linen-work is

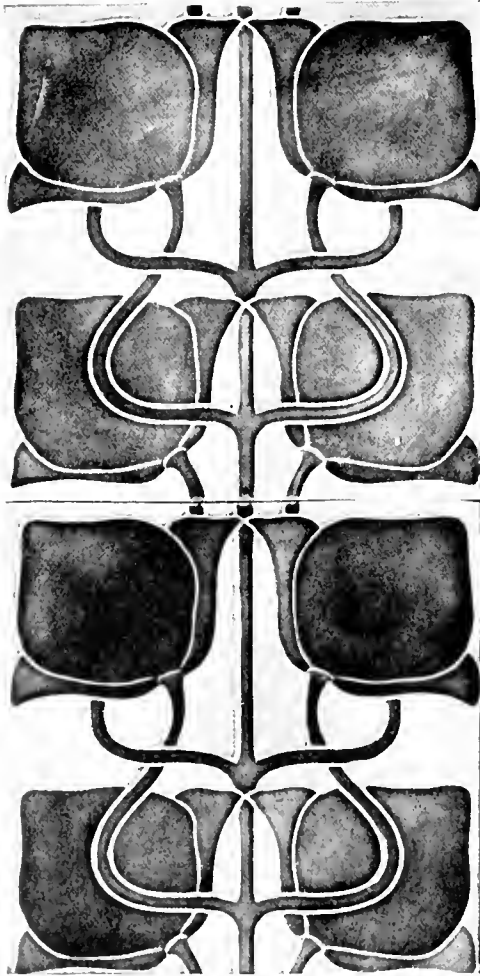
The National Competition



FRIEZE

BY JOSEPH B. FETCH (SHEFFIELD)

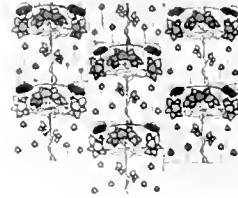
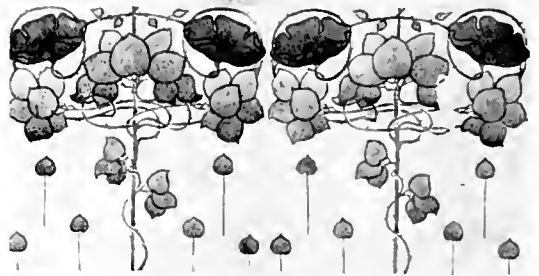
work also. This lady promises to sustain the tradition of all-round efficiency by which many Lambeth scholars have done credit to their school. Her design for collar and cuffs is quite original in



GLAZED TILES

BY R. GILL (COLCHESTER)

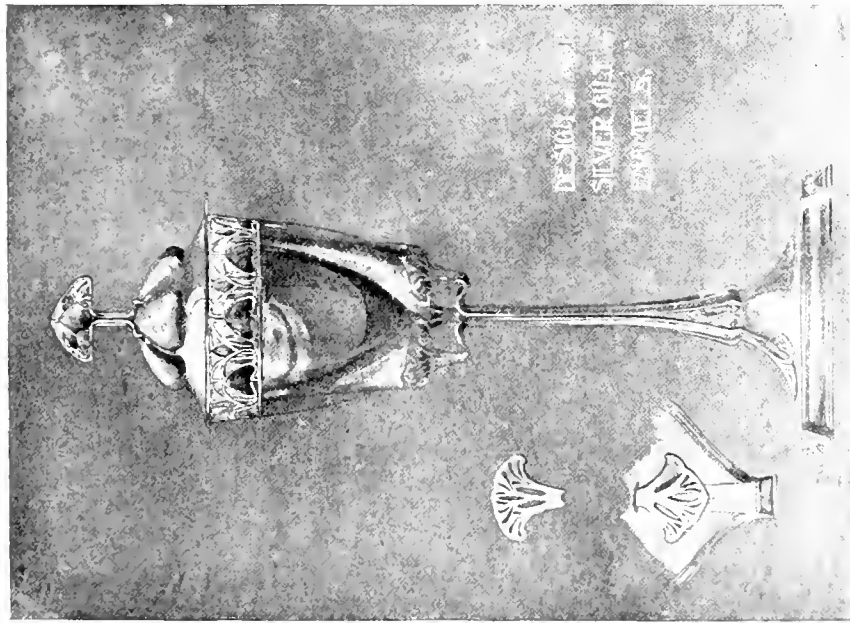
feeling, and is intended to be carried out as "Carrikmacross" lace. Another excellent lace collar is by Nellie Cooke (Worcester), whose light decorative method shows how very little ornament a good lace can do with and yet produce an effect both choice and rich. Maude Cooke (Worcester) sends a similarly good collar design. Both these



DESIGN FOR TILES

BY HARRY ALLEN (BURNSLEY)

students show a fresh and personal way of using leaf and flower forms in lace design. In the same group the work of Alice M. Sanders (Nottingham), Kathleen V. Coulson (Dublin), and Harold Whitaker (Bradford) is conspicuously good. The Taunton work is not quite up to its usual level. Damask table linen is a favourite subject and a difficult one for design—quick to avenge any lapse into the pictorial, and demanding real skill to make its conventions interesting but not fatiguing to the eye. Amy James (Watford) succeeds admirably in giving sincerity and charm to quite old-fashioned methods and decorative forms, and the balance between the strenuously original and the frankly imitative is happily attained by Alfred Jefferson (Banbury) and James Stoope (Belfast). Winifred Patterson (Sunderland) also sends some very pleasing damask designs.



DESIGN FOR A SILVER-GILT CUP

BY EVELYN A. HEWITT
(NEW CROSS)

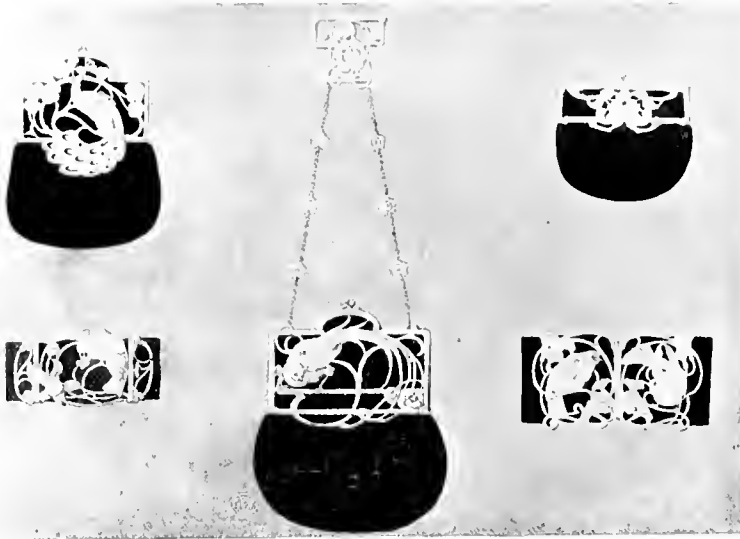


DESIGN FOR ROSE-WATER DISH IN SILVER

DESIGN FOR A ROSE-WATER DISH

BY IRENE BROOMFIELD
(NEW CROSS)

The National Competition



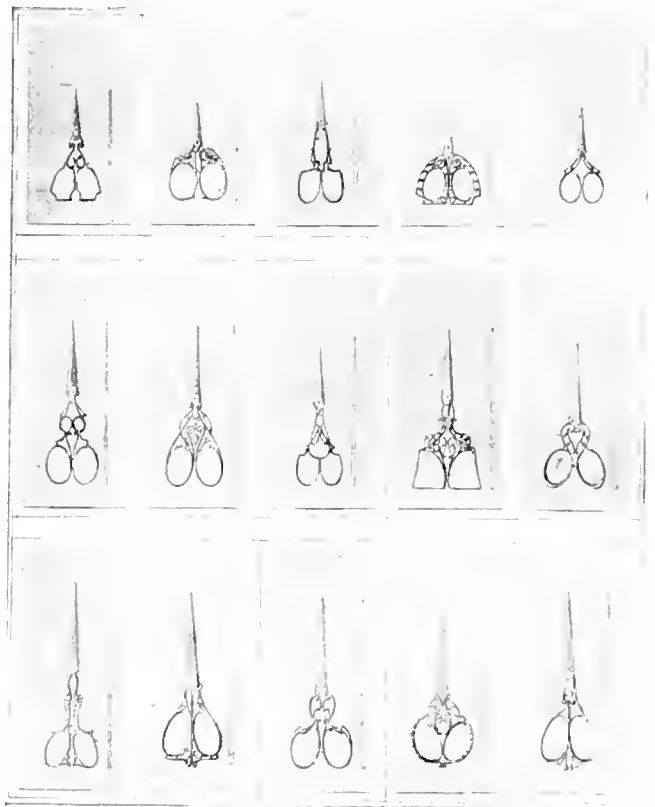
DESIGNS FOR BUCKLES

BY EDITH BROMHALL (REGENT STREET POLYTECHNIC)

material with genuine feeling for poetic as well as decorative expression. A tiled dado by Arthur Kidd (Sunderland) is one of the really admirable and distinctive group of designs for pottery to which we have already alluded. The border is perhaps the most successful part of the design, but the composition as a whole is good, and the colouring very agreeable. Another and quite delightful tile pattern is by Harry Allen (Burslem): here the working drawings are especially good, and the charm of the decoration is not lost by its having come out in the finished model, after firing, in quite

Wall-papers show very little of interest this year, but there are a few good friezes and decorations for panelling. The coloured drawing by Geraldine Morris (Birmingham), for a frieze, is rather small, but the design is boldly conceived and thoughtfully worked out. It is divided into sparse and distinct groups, representing Apollo and Hermes, Orpheus and Eurydice, sirens, naiads, mermaids and other figures, decoratively connected by a simple conventional treatment of trees, rocks, ocean, and sky. A somewhat ambitious group for a dining-room panel, *The Blind Beggar's Daughter* (for painting), is justified in its sympathetic and workman liketreatment by Annie McLeish (Liverpool). The cartoon for this decoration is a praiseworthy piece of drawing, well supplemented by the colour-sketch beneath, and the handling of the subject displays imaginative power and a fine sense of composition. Another very successful panel, for an overmantel, is by Nina Morrison (Liverpool). The design, treating of a family procession of mediaeval figures, is graceful, spirited, and full of action. The design for a frieze in white plaster, by Joseph B. Petch (Sheffield), is suggested in that

a different colour. The purpose of the design by Rowland Gill (Colchester) is more elaborately set



DESIGNS FOR SCISSORS

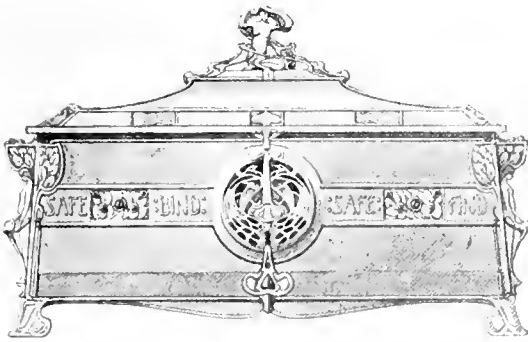
BY ANNIE HIBBERSON (SHEFFIELD)

The National Competition

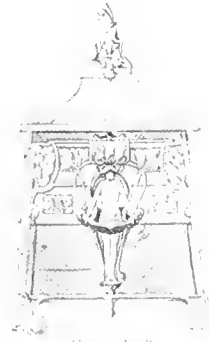


DESIGN FOR AN ALMS-DISH
IN SILVER AND ENAMEL

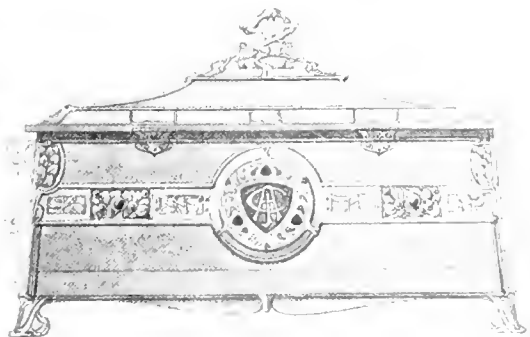
BY JOSEPHINE RIVERSTONE
(NEW CROSS)



FRONT-ELEVATION



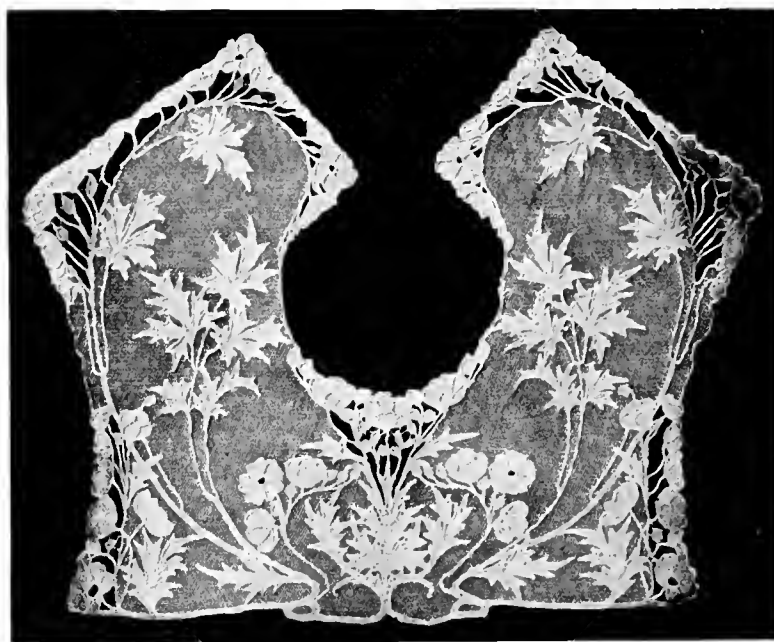
DESIGN



DESIGN FOR A CASKET

BY ALLEN COLLIER JAMES (PLYMOUTH)

The National Competition



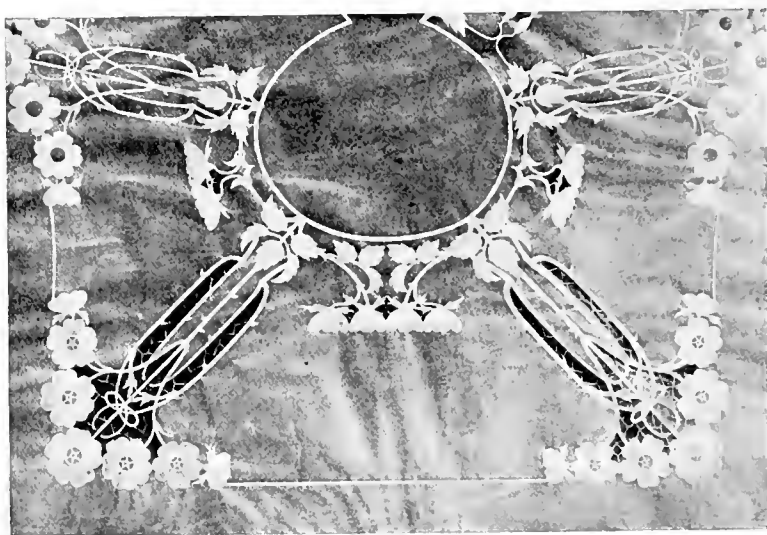
LACE DESIGN FOR DRESS YOKE

BY MAUDE COOKE (WORCESTER)

out in a series of drawings which show the tiles in position as a vertical decoration of broad grate- cheeks, as well as in their finer detail. The composition and colouring here are equally good, and the unpretentious beauty of the figure is admirably realised. A more ambitious treatment of tiles, forming a decorative panel, introducing the human figure, is by Herbert Budd (Hanley), whose use of this medium is ingenious and pleasing. Turning to the adornment of articles for daily use, we welcome from two Burslem students—Vincent Webster and Sidney Tushingham - the most distinguished and satisfying designs for table services. The latter, in the decoration of a dinner-plate, repeats a dainty little figure with wonderful delicacy and sobriety of line and colour; and the cups and saucers by Vincent Webster fully justify in their final form the exhaustive care and well-disciplined fancy exercised in the preparatory studies. The working drawings

here are creditable examples of the method of a well-equipped craftsman. A similarly high level of excellence may be observed in the majority of drawings for design in jewellery, enamels, and the lighter decorative metals. By the attractiveness and ungrudging finish of such studies, Edith Bromhall (Regent Street Polytechnic) amply commends her silver buckles and purse decorations, which are distinguished by their fertility and charm of invention in the decorative treatment of birds. The silver candlesticks by Stanley Pierpoint (Worcester) exhibit consider-

able originality of design based upon the human figure, and carried out in a very graceful and ingenious way. The motive is admirably conceived and realised with genuine feeling and judicious restraint. In a charming little series of designs for scissors, Annie Hibberson (Sheffield) applies a welcome fertility of invention to common tools, ranging to those of a lady's work-basket in size. The New Cross School, always worthily

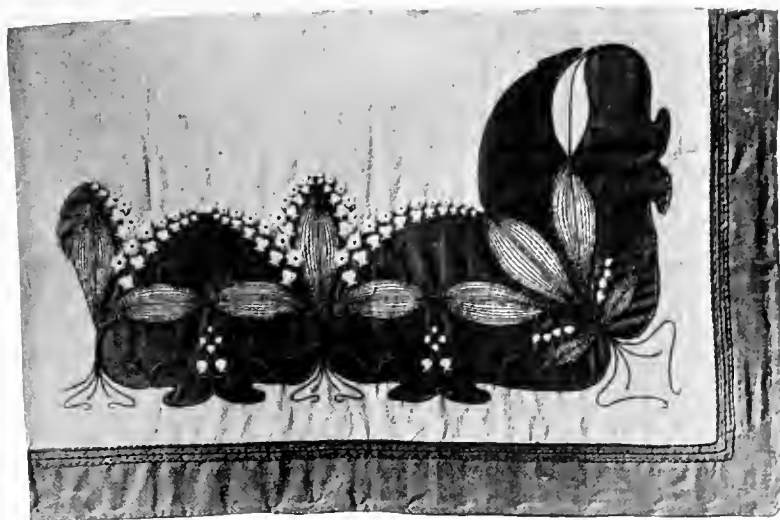


DESIGN FOR A LACE COLLAR

BY NELLIE COOKE (WORCESTER)

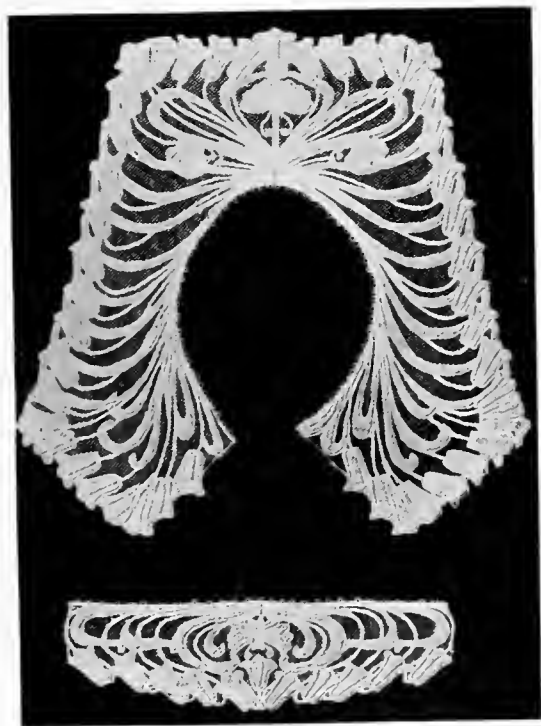
The National Competition

conspicuous in metal-work, sends a rose-water dish design in silver by Irene Broomfield, in which the difficulty of adapting a somewhat stiff leaf-spray to a circular decoration is neatly and cleverly overcome, and an alms-dish (silver) by Josephine Riverstone, in which the sparing use of jewel-like enamels is very effective. A casket in enamelled silver is designed and executed by Allan Collier James (Plymouth); and here the entire process of



PARTLY WORKED TABLECLOTH

BY MABEL NICHOLS (WORCESTER)



LACE COLLAR AND CUFF

DESIGNED BY MARY G. SIMPSON (LAMBETH)

the work is admirably shown. The decoration is wisely restrained and very effectively placed, ingenious in conception and beautiful in detail. The inscription, "Safe bind safe find," falls in happily with the general scheme. Another casket of good proportions, and tastefully set with blue enamels, is by William D. Hadley (Wisbech). A

gold cup, with enamelled ornaments, by Evelyn A. Hewitt (New Cross) hardly has justice done to it in the drawing, which is spoilt by crude colour; but the design itself is very pleasing and full of sincere and thoughtful work. The jewellery from the same school by Gwendolen Watts and Mabel Grant, and that of Bertha L. Goff (Holloway), Harold J. Bishop (Bristol), Katie Fisher and Clara Lavington (Leeds) deserve cordial praise. The chief enamel of the year, however, is a somewhat ambitious panel by Fanny Bunn (Birmingham), of considerable size



PARTLY WORKED HANDSCREEN

DESIGNED BY HILDA KAST (PUTNEY)

The National Competition

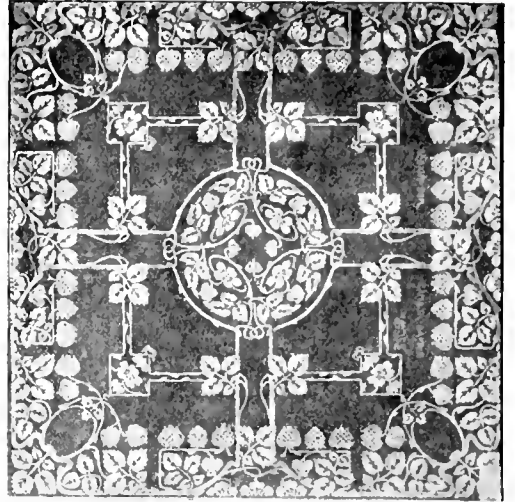


PARTLY WORKED
EMBROIDERED SCREEN

DESIGNED BY DAISY
NEIGHBOUR (WATFORD)

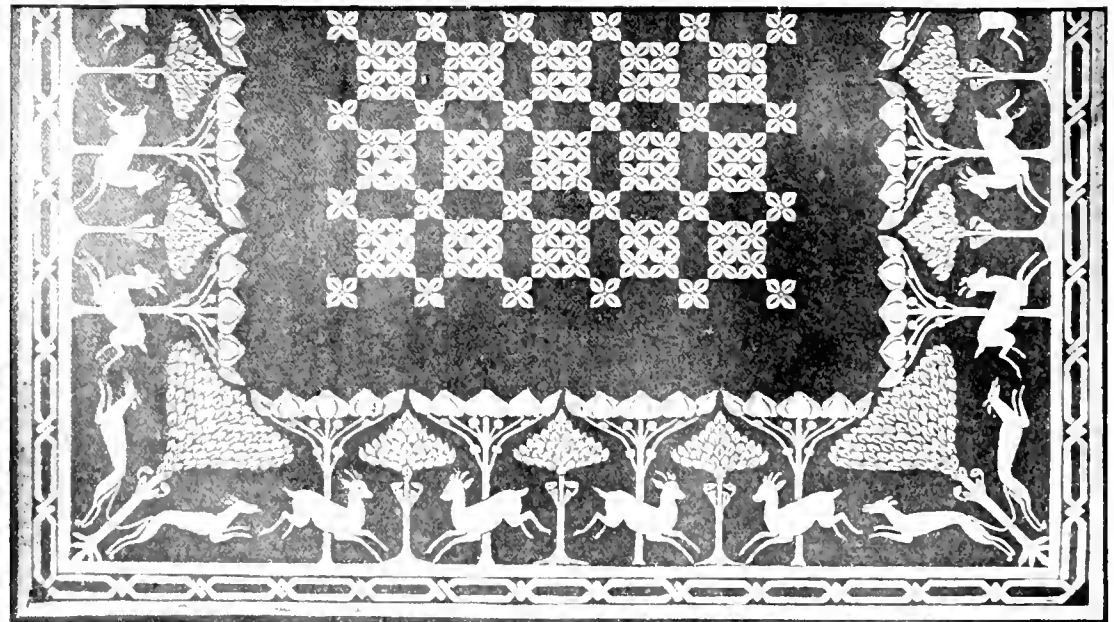
difficulties of colour. The subject is the familiar one of *La Belle Dame sans Merci*, and in its richness and dignity of composition and colour the decorator has achieved an interpretation in the true spirit of romance.

In black and-white drawings for book illustration, Geraldine Morris (Birmingham) is one of the chief exhibitors, and shows the mark of the best modern influences in her varied series of decorative designs.



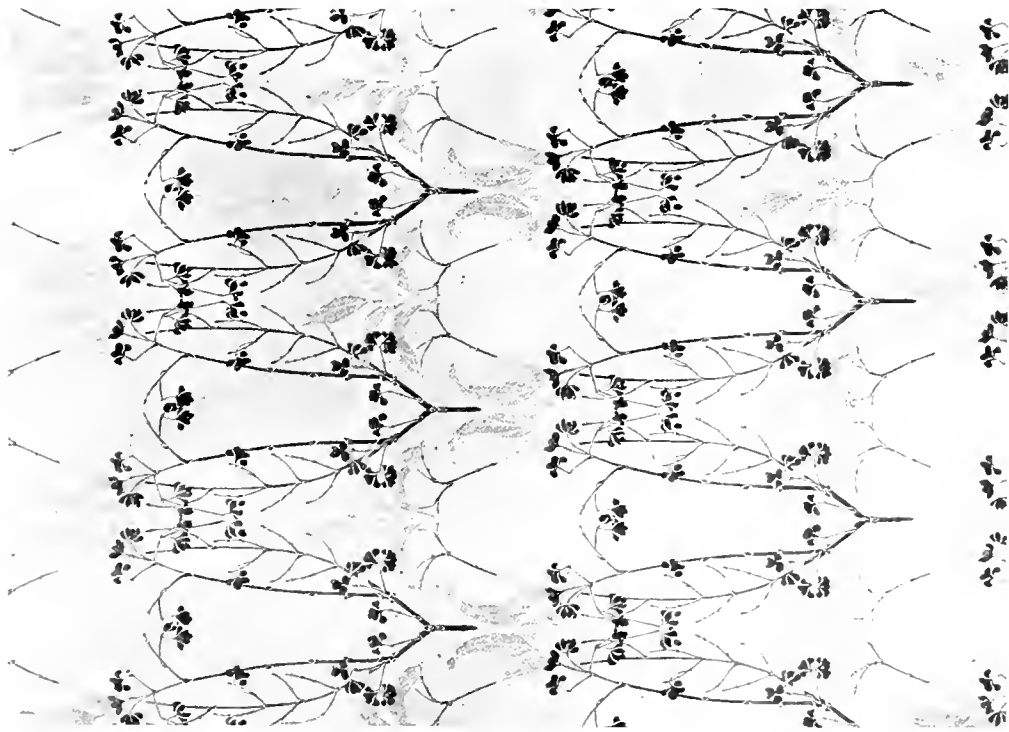
DESIGN FOR DAMASK NAPKIN

BY JAMES STOOPE
(BELFAST)



DESIGN FOR A DAMASK NAPKIN

BY AMY M. JAMES (WATFORD)



DESIGN FOR PRINTED MUSLIN

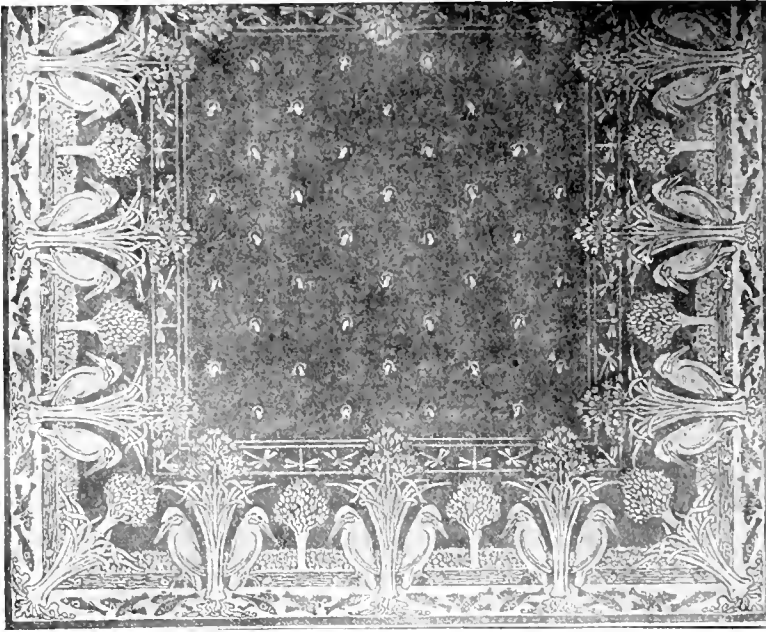
BY NORMAN K. HALL (1878)



DESIGN FOR PRINTED MUSLIN

BY JESSIE M. BROWTON (1870)

The National Competition



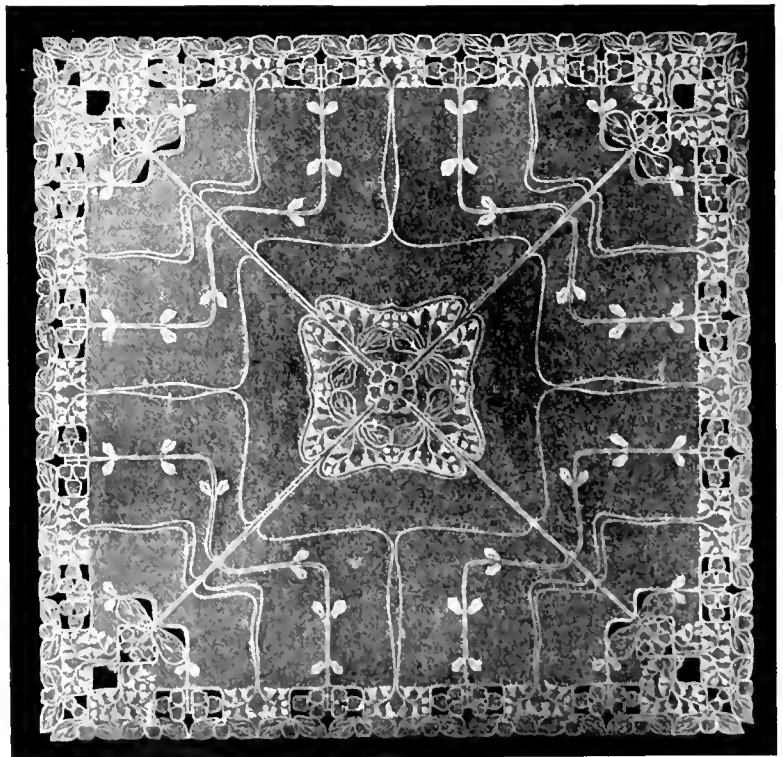
DESIGN FOR A DAMASK SERVIETTE

BY ALFRED JEFFERSON (BANBURY)

both in line and colour, in drawing and lithograph, admirably conveys the beauty, and even fascination, of this design. The bookbinding section is a very small one. The best specimens of this craft come from Camberwell, where Francis Rye has carried out some very tasteful and satisfying covers, shown with excellent craftsmanship in their several stages from the coloured drawing to the tooled and finished leather. The encouragement rightly given to these choice and permanent forms of decoration ought not to imply any invidious reflection on those lighter handicrafts for stencilled, stamped, or printed

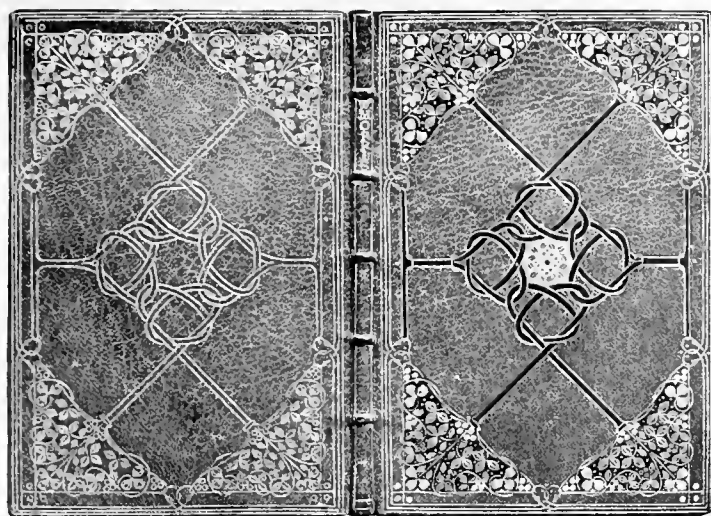
There is dignity and much refinement in her treatment of the figure, and a well-restrained power of invention in draughtsmanship. Excellent drawings are also sent by Frank H. Round (Birmingham) and Thomas N. Ault (West Bromwich); and the designs of Gertrude Brodie (Lambeth) are notably interesting, sombre, and strong. Several students send good examples of lettering—an important and much neglected branch of work, especially in relation to printing and reproductive processes. Its possibilities have been well recognised, for instance, by Dorothea Ivens (Birmingham) in her planning of colour-printed Christmas cards. But the most striking piece of colour-printing is the original and highly imaginative treatment, by Constance Read (Liverpool), of a familiar motive, *The Tea-Coffin*, which she has invested with singular power and austere charm. The execution

reproductions which other nations have thought worthy of the most exquisite care. But the South



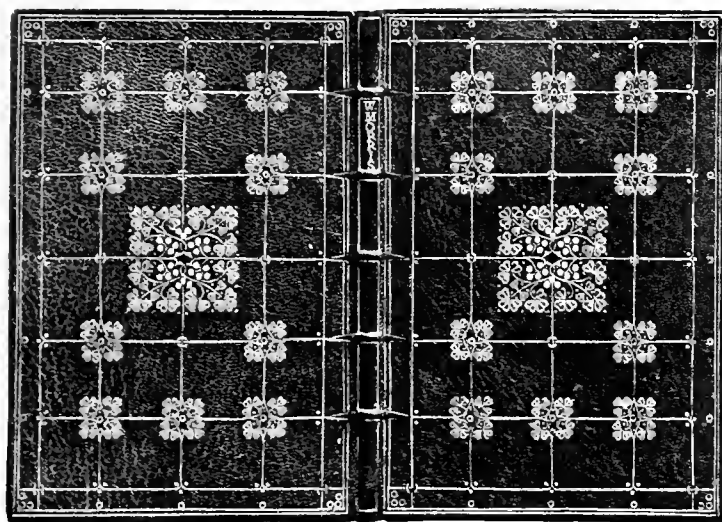
DESIGN FOR A CHALICE VEIL

BY MAY L. BUXTON (WALSLEY)



BOOKBINDING

BY FRANCIS D. RYE (CAMBERWELL)



BOOKBINDING

BY FRANCIS D. RYE (CAMBERWELL)

ILLUSTRATION OF
THE DAILY PRESS
IN AMERICA. BY
WILL JENKINS.—
PART II.

It is the business of the draughtsman to do his work in a manner which will stand the test of printing under the particular conditions arising from the limitations of the processes employed in making an illustrated daily paper, and, furthermore, to strictly observe a certain harmonious relation to the type and to the page. For a number of years this need of harmony and relationship was very dimly understood, and even now there is too much striving for effect and too many vain attempts to make things look what they are not. Few seem to understand that there is a vast difference between a page which compels attention by force of its harmonious strength or beauty and one which jumps at you. Some of these "jumping" pages, especially from the Sunday editions printed in colours, are veritable nightmares. They might be made equally striking as pages without being at the same time offensive to some thousands of readers. As an architect carefully considers the arrangement and quantities to be occupied by solids and voids, so it is possible to place

Kensington examiners, commenting upon the lack of posters among this year's exhibits, remark that "this may be a healthy sign that students have spent their time upon less ephemeral kinds of design." Thus naively does officialism betray its inability to comprehend, or even desire, one of the most vital and hopeful tendencies of modern decoration—the solicitude for beauty, fitness, and grace in ephemeral things.

Space will not permit of detailed comment upon the examiners' reports as printed in the official catalogue, but this is a subject to which we hope to return in a future number of "THE STUDIO."

a coloured map or plan on the page in agreeable relation of scale and position to its surrounding paper.

A spot of black here, a swing of line or an arabesque there, will do wonders to enliven a commonplace group of half-tone blocks. Take pleasant shapes of masses grouped in relation to their density and in such a way as to agreeably admit the rectangular forms of type columns, and the possibilities in the roomy pages of a newspaper become important as problems, requiring to be well understood and managed by men having knowledge of the laws governing design. There

is, of course, that all-important element of news value to be considered as well as the shortness of time for much consideration of such problems, for sometimes it is necessary to radically change the whole make-up of a paper at the last moment. All this must be taken as part of the limitations under which such work has to be done, and must be frankly reckoned upon in the method devised by the editor and artist for dealing with such problems.

A redeeming feature of the advent of photography in the daily press is that work of a decorative character may be encouraged by it. Many very effective pages have already appeared in which the artist's sense of balance and proportion has found a new and interesting field. With all the charm claimed for these new "effects," even when combined with clever bits of decoration, they cannot be compared with the admirable portrait drawings in line which they are superseding. For example, such work as the drawings of M. Stein, with his exquisite feeling for the etching-needle, the long "slippery," dashing lines of Jeffrys and Fuhr, or the solid painter-like manner of W. H. Upham, Rollo M. Chandler, or George Moulton.

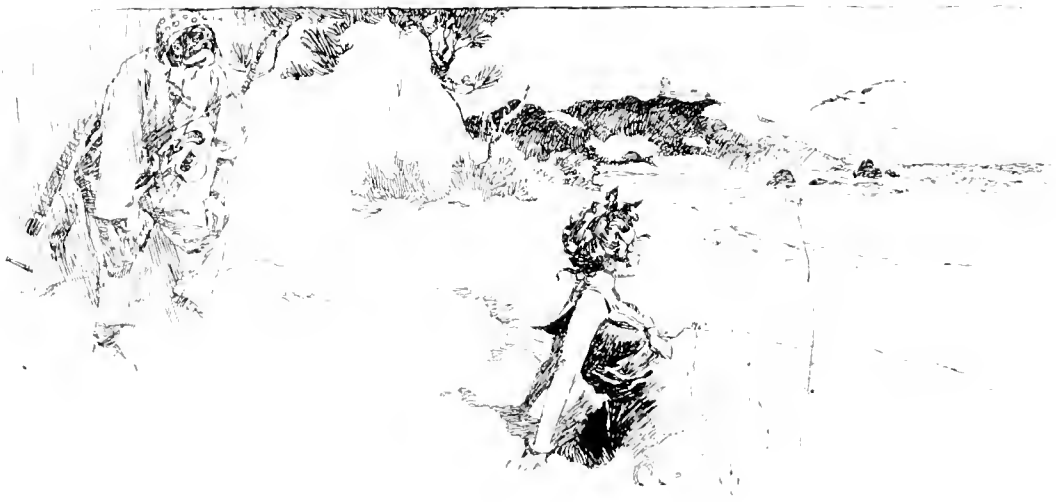
In the decorative grouping of photographs, supplemented by drawing, in the pages of the "New York Herald," L. A. Shafer shows his strong individuality and much sense of decoration, but his work often suffers from too much pictorial interest, which necessarily detracts from the tone pictures which he is supposed to work up to and accentuate. Frank Merritt is sometimes a little heavy but decidedly abstract in his

ornamentation. Krieghoff shows originality and grace in his handling of quaint conceits, and rightly considers the necessary lettering as an important element of his designs. Charles Wright has a charming way of introducing pictorial incidents in his work, drawn with sufficient decorative feeling and individuality to keep them in their place as component parts. Emerson's work is both fanciful and suitable to the requirements of his groupings. His relation of sizes is well judged, the intervening spaces and shapes agreeable, while his style shows a happy method of connecting the scattered parts with graceful, easy lines, and masses of not over-elaborated ornament at most effective places.

Of the "New York Journal" staff Kerr's work is light, free, full of fancy and pleasing effects, but has more of the pictorial than of the decorative feeling. H. B. Eddy is a strong draughtsman, who has evidently sought inspiration in the charming pictorial burlesques of Continental humorous papers. His work is very sketchy, almost frivolous at times, although strong in drawing.

McAvoy, of the "New York World," shows in his decorative work knowledge of subject, thought and originality, with style in his lettering. In the "Boston Herald" for some years have appeared many excellent headings and other designs from the clever hand of E. B. Bird. A later arrival in this paper is Henry Goehl, whose work shows serious thought and marked strength of character in treatment.

In most of the decorative drawing appearing in the dailies there is shown a rather shallow know-



Shade of Pirate "What? the Another buried treasure?"
(Unpublished)

DRAWN BY CHARLES SARKA



ITALY IN AMERICA. FROM
"CONTINENTAL CONTOURS."
DRAWN BY W. P. BODWELL

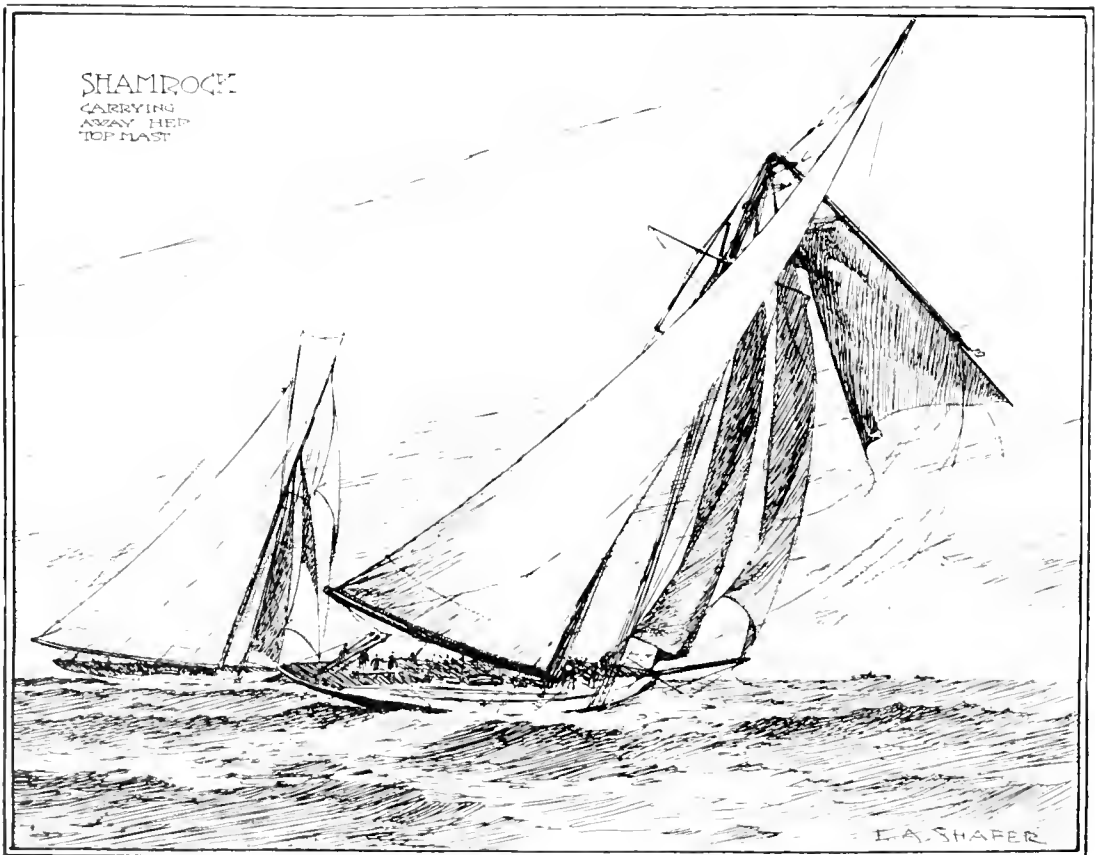
American Press Illustrators

ledge of what good design really is: probably due to many of the workers having to turn their hand to this branch of drawing equipped only with a training for pictorial efforts. Much of the work seems to be more or less inspired by what others are doing—a mild sort of copying some other artist's style—instead of grappling with the problem and thinking it out. There is also much evidence of lack of knowledge or respect for fundamental growth, too much of impossible radiation, foliation growing in opposite directions, with motives based on degenerate acanthus leaves, sometimes pointed at both ends and with a stem somewhere near the middle. Lettering, as a rule, is good—drawn in relation to the other parts and to the page, legible, and not often eccentric, or, as formerly, with a worrying manner of interlacing, shading, and imitation of debased styles. There is still much room for improvement to the men who will sufficiently realise its importance and possibilities of beauty to look into its traditions.

The pages made up of half-tone blocks by them-

selves and containing none of the artist's work are anything but pleasing, merely so many rectangular smudges of ink, oftentimes grouped or scattered over the space without relation either to each other or to the page. These faults the designers know how to rectify, and in so doing not only make the page agreeable as a whole, but they equalise the force of the blocks, relieve the monotony of a flat, weak picture, strengthening it by contrasts, or tone down the harsh note of a heavy black mass.

The general public does not appreciate the pains and expense necessary to do these things as they could and ought to be done; but this is not the final word on that line of thought. Each effort to improve the appearance of newspapers or any other form of printing is doing much to disseminate things less ugly, and even to accomplish something of beauty in a newspaper page, and thus create artistic taste, which, even if not the function of newspapers, will come to be understood as making the world a better place to live in;



"AN ACCIDENT TO THE SHAMROCK"

(From the "New York Herald")

DRAWN BY L. A. SHAFER



SENATOR HOAR

DRAWN BY P. J. MEYLAN

(From the "*Boston Herald*")

this function they already profess to feel. Here, again, applies a golden rule of art, that it is never necessary to make things ugly in order to make them useful.

The colour supplement pages of the great Sunday and holiday editions afford many opportunities for diffusing a knowledge of good, sound decorative art in design. Little has been accomplished except on very unsatisfying pictorial lines and with subjects which demand a far more complete process of printing in order to carry them out successfully. Now that the movement towards decorative drawing has made its appearance in the

news page, it is only a step from these patterns in black and white to the comparative splendour of the "multicolour" page if artistic knowledge is brought to bear upon the subject.

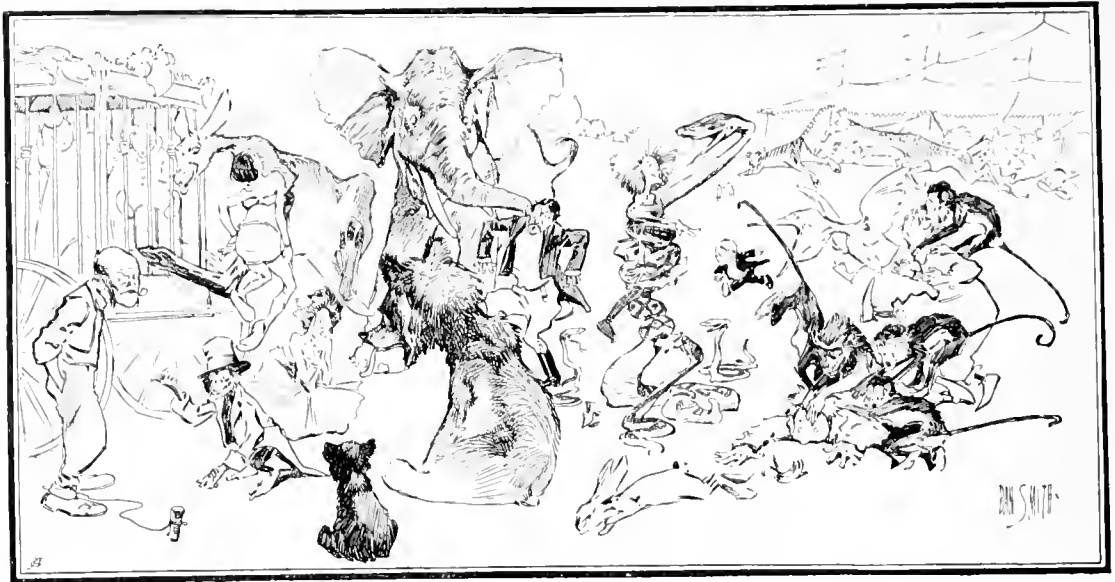
I have before me a page from one of the large Sunday editions which is almost completely filled with a design based on heraldic terms, by no means an uncommon motive among American draughtsmen. It is most effectively treated as a black-and-white drawing, but little or nothing has been done with its colour possibilities. The American artists, no doubt in common with most others, feel the heraldic motive to be unsafe ground. This is in a great measure due to the false and pedantic teachings of most books on the subject, which have nearly always been compiled and written from the archaeologist's point of view, without any recognition of the possibilities of the subject for effective design.



"SIR WILFRED LAURIER
AS A COON MINSTREL"

BY HENRI JULIEN

(From the "*Montreal Star*")



"ALL THE FUN OF THE FAIR"

BY DAN SMITH



CHORUS OF EUROPEAN POWERS:
"HERE COMES THE BOGEY MAN"

BY JOHN T. MCCUTCHEON

(From the "Chicago Record")

No editor could reasonably expect his leader-writer to turn out copy equal to the work of a brilliant essayist every day in the week. Neither could he expect the staff artists, under the pressure and distracting conditions inseparable from such work, to produce drawings each day such as a Vierge, Menzel, or Abbey would do in their private studios. Such comparisons would be obviously unfair, and yet, after due allowance has been made for conditions and requirements of news, many drawings have been made by staff workers that compare very favourably with the work of a similar nature in book or magazine pages.

The drawing of racing yachts here reproduced again shows the excellent power of line displayed by L. A. Shafer. His knowledge of nautical things is very complete, and his

manner of expressing movement of water and clouds is unsurpassed. Charles Sarka is again represented by another seaside subject. The pretty bather is a masterly piece of pen-work. Full of form and colour, his work is painty and yet always strongly characteristic of the medium in which it is drawn.

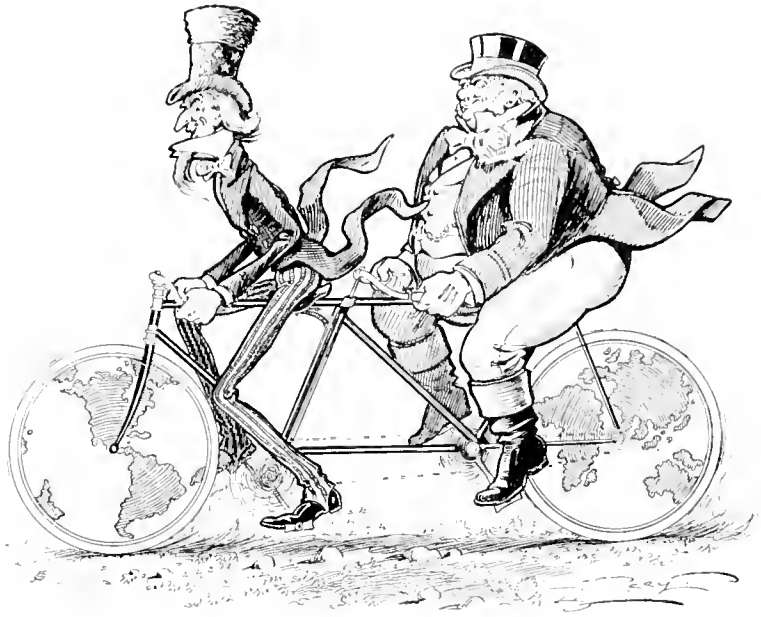
Paul J. Meylan is doing excellent work in character portraiture, as well as many good renderings from photographic data. In the example here given he has cleverly caught the senior Senator from Massachusetts in one of his most characteristic poses.

W. P. Bodwell's work in the pages of the "Boston Herald" has been for many years conspicuous for artistic method and style. When dealing with what would otherwise be dry and

artistically uninteresting matter, he is able to discover beauties of line and arrangement where a lesser man would see only the sordid and ugly.

His writings are equally charming in this way. The drawing here reproduced is one of a series of picturesque places near Boston topographically resembling well-known parts of Europe.

The "Montreal Star" is probably the first daily newspaper on the American continent in which news illustrations appeared as a regular feature, and to Henri Julien belongs the honour of being the first artist to devote himself entirely to the daily illustration of news. Artistic and skilful as a draughtsman, his work has always fulfilled the requirements of his chosen field. The drawing of Sir Wilfred Laurier is from a series in which the Canadian Cabinet Ministers are



"THE ALLIANCE TANDEM"

BY A. G. RACEY

(From the "Montreal Star")



"TOO HIGH"

BY R. M. BRINKERHOLF

(From the "New York Centinel")

American Press Illustrators

made to do a coon minstrel show to the accompaniment of satirical verses.

Mr. Julien, in spite of his busy life of newspaper work, has found time to paint creditable pictures in oil, and is a well-known exhibitor in Canada.

Another member of the "Star" staff who has gained an enviable reputation is R. G. Mathews. Particularly strong as a sketcher, he is doing most of the important news work of that paper.

J. W. Bengough, of the "Toronto Globe," is the best known of Canadian caricaturists. His methods are tasteful and at the same time powerful. Hitting with gloved hand and subtle humour, he has for years been a force in Canadian affairs. He is the founder and leading spirit of "Grip" (the Canadian "Punch"). Artist, poet, and public speaker, he has done much to encourage a national spirit in Canada. During a recent visit to England, he contributed a number of his efforts to the columns of a London daily paper.

Another Canadian cartoonist of note is A. G. Racey of the "Montreal Star," whose work is always

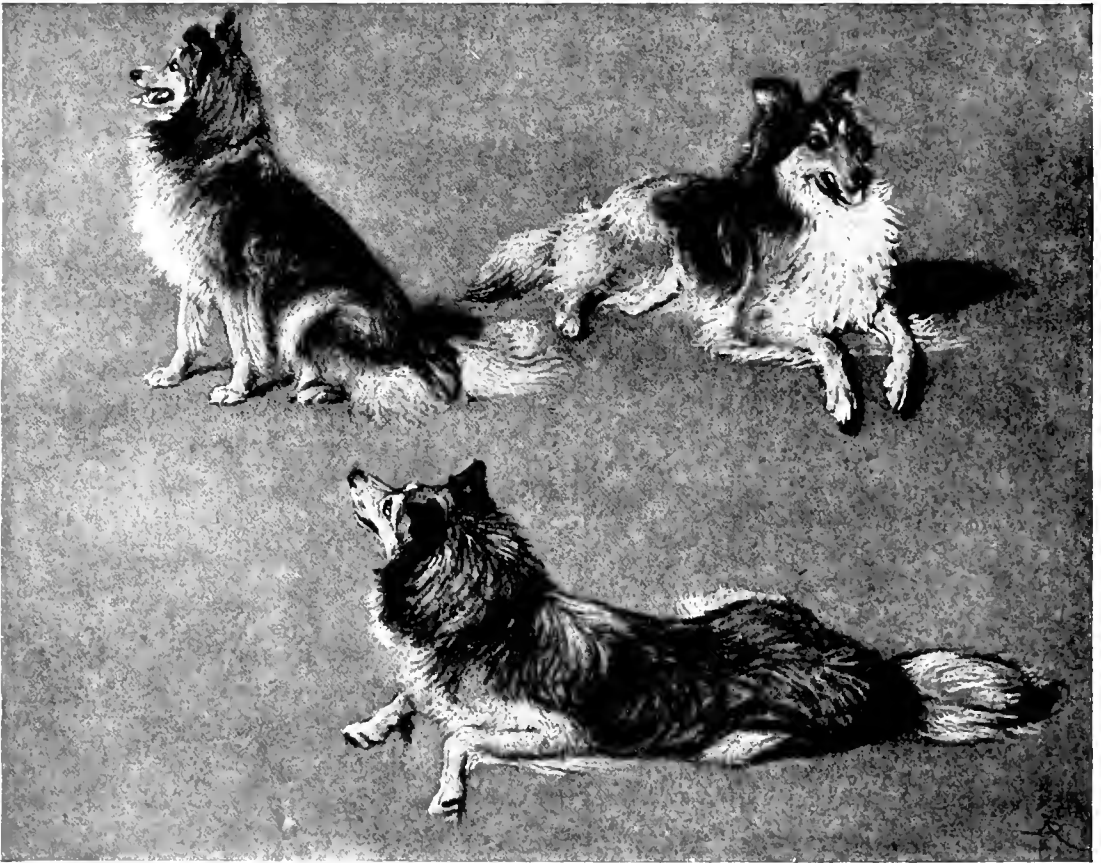
topical and powerful. In a comparatively short time he has reached a high position in Canadian journalism. Besides his work in Canada, he is a well-known contributor to the American comic weeklies.

R. M. Brinkerhoff has done good work on the New York press; some of his cartoons are among the best that have appeared in recent years.

John T. McCutcheon, cartoonist of the "Chicago Record," has distinguished himself both as artist and news writer. His news and pictures from the Philippines, India, and China have been features of that paper. His cabled story and later sketches describing the battle of Manila were among the journalistic successes of recent years.

Dan Smith has done good work for many of the New York papers. He is very successful in rendering animals in humorous compositions, and his work is also well known in magazine and book pages.

The cartoonist is here considered as an illustrator of news only; if referred to as cartoonists, anything



STUDIES OF COLLIES

(See *London Studio-Talk*)

BY BRITON RIVIERE, R.A.



Studio-Talk

like complete mention of the many names would be impossible in the space at my disposal. C. J. Bush, Homer Davenport, Charles Nelan, F. Oppen, W. M. Thorndike, and Orville P. Williams are all prominent cartoonists.

The large number of clever men who are now devoting their time and energy to developing this comparatively new field of art for the million are, in a way, forming a new and interesting race of pen draughtsmen and designers, and at the same time they are creating a public interest in a field of art both vast and far-reaching in its possibilities. Further than this, they have in a practical manner shown that really good work may be accomplished under almost any condition of printing.

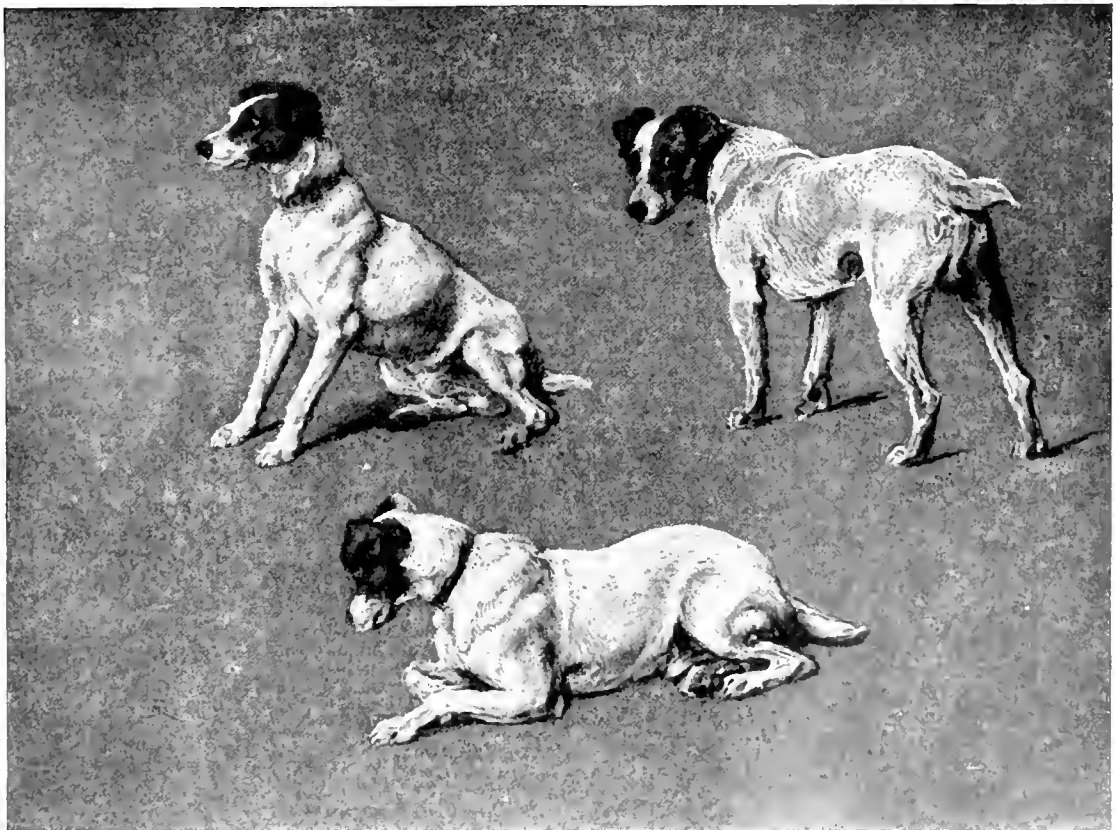
WILL JENKINS.

STUDIO-TALK

(From Our Own Correspondents.)

LONDON —We have lately been given the opportunity of gaining an insight into the tendency of modern art in Austria, but unfortunately the exhibition held at the Prince's Skating Rink was too little known to

the general public. Of the excellence of the works of art now being produced in Austria there can be no doubt, though in some instances there seems to be a tendency to over-elaborate decoration. We see this in the iron scroll-work on the chimney-piece of the smoking-room designed by L. Baumann, and executed by J. and J. Hermann (Vienna), which clashes with the frieze application on the walls. It is well, in designing such a room as this, to remember that the beauty of a decoration is enhanced when the eye is not only charmed but rested by what it sees. Of the value of the furniture, both from the point of view of beauty and of comfort, there can be no doubt. In the severe simplicity of design and perfect workmanship shown in the mahogany dining-room furniture (designed by R. Fix and executed by Portois & Fix, Vienna), and in the wall decorations, hangings, and carpet, we have a harmonious whole, worthy of praise; while Niedermoser's yellow ochre dining-room, though not so happy in its results, has much individuality, particularly in the window hangings, carpet, and wall decora-



STUDIES OF FOX TERRIERS

BY BRITON RUIJCKE, R.A.



"VICTORY CROWNING A WARRIOR"
FROM THE PAINTING BY MRS. DE MORGAN

Studio-Talk

tion, which are really beautiful, both in design and execution. Sigmund Järay remains faithful to Vienna, Barock, and old Vienna traditions, for the execution of which he is so well known in Austria.

In the *objets d'art* in leather, bronzes, glass, metal, etc., there is much to say and much to be learnt. Vienna has always been celebrated, and deservedly so, for leather work, and there can be no doubt as to the advantage gained by employing young and rising talent to design it. The only exhibitor of this art is B. Buchwald (Vienna), his designers being V. Schönthaler, C. Philipp, Otto Prutscher, E. Puchinger, and others. The bronze lamps for electric light by Gurschner show great originality in conception and realisation, as do also his bronze bell-pulls. The glass exhibited by Bakalowits and Lobmeyr, designed by various artists, is already too well known to need mention here.

In the sculpture shown by Kompatscher-Winder (Bozen, Tyrol) we have something at once unique and remarkable. The material is Laas marble, carved and executed most beautifully, a weird effect being gained by the opal eyes of the dragons. Carl Waschmann's (Vienna) various sculptures in

silver and bronze are not strictly modern, though there can be no doubt as to the beauty of their workmanship; and Robert Weigl's bronzes, and particularly his *Beethoven*, are worthy of mention.

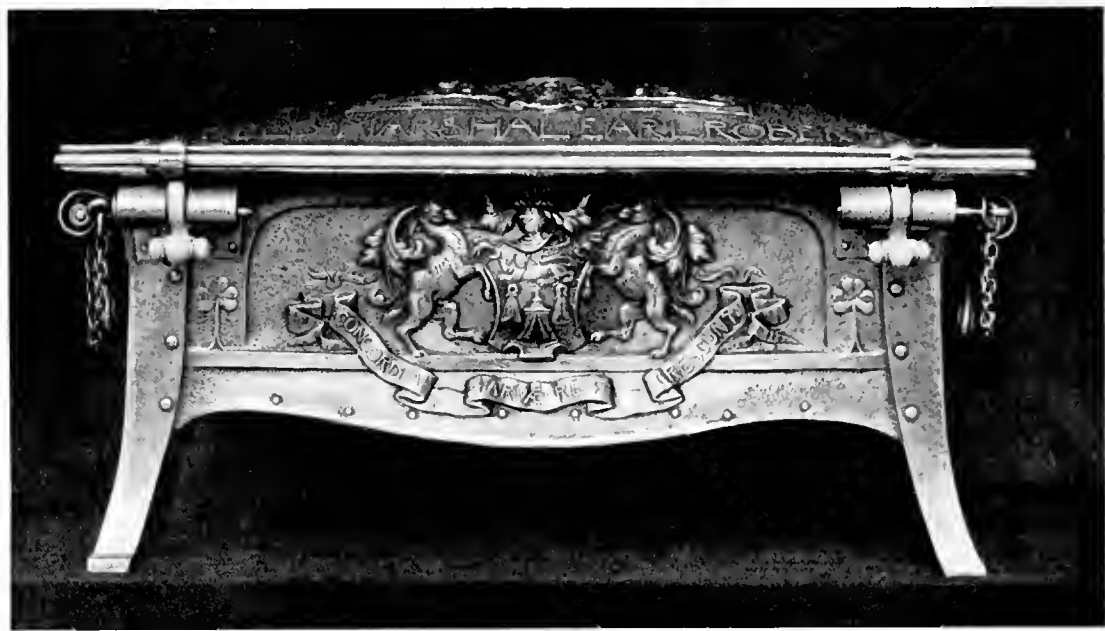
There can be no two opinions as to the value and excellence of the work done at the Imperial-Royal Industrial Schools, of which there are so many scattered about the Austrian dominions. We have good examples of their lace, embroidery, wood-carving, basket-weaving, ceramic, textile, and other art industries; and as the training in designing at these schools is sound and good, we may look forward with pleasant anticipation to Austria's further development in this direction.

Mr. Frederick Goodall, R.A., in his recently published *Reminiscences*, tells a good story of Ruskin and Rosa Bonheur, and it is worth repeating here because it is in striking contrast with the reproduction we give of a boldly handled sketch by the author of "*Modern Painters*." Ruskin, in a conversation with Rosa Bonheur, wished to know why she did not paint in water-colours; "for if you did," said he, "you could, with a fine sable brush, put in every hair of your studies." Rosa replied that it would be impossible



CASKET PRESENTED TO LORD ROBERTS BY THE MERCHANT TAYLORS' COMPANY
(From a photograph by Augustus Littleton, Esq.)

BY GEORGE FRANKTON, R.A.



(A-KET PRESENTED TO LORD ROBERTS BY THE MERCHANT TAYLORS' COMPANY
(From a photograph by Augustus Littleton, Esq.)

BY GEORGE FRAMPTON, R.A.

to put in every hair. "Even a photograph could not do it." After Ruskin had gone, the lady was asked what she thought of him. "He is a gentleman," she answered, "an educated gentleman; but he is a theorist. He sees nature with a little eye—*tout à fait comme un oiseau*." This remark gives neat expression to a quite common belief. Yet Ruskin's sketches prove, again and again, that the belief is in great measure a misconception of the truth. Ruskin, no doubt, set the greatest store by the discipline of minute work, and said that "the test of an artist's 'morality' is his management of the dry-point." But Turner, recollecting his own early studies, might have said the same thing; and there can be no doubt that Ruskin, as well as Turner, could rise through long stages of laborious detail to an ample vision of the beauties of external nature. The sketch reproduced this month is an example of this, and none will say that this rapid impression of a damp and cloudy day near Venice has anything in keeping with Rosa Bonheur's criticism.

Mrs. William De Morgan's new picture, *Victory Crowning a Warrior*, shows considerable progress; it is the best work she has yet produced. The eagle, it is true, being dangerously close to the beautiful figure of Victory, is troublesome in the composition; but, when this defect is set

aside, the subject and its treatment are charming, and form welcome additions to that which is most heartfelt and pleasing in the traditions left us by the Pre-Raphaelite Brotherhood.

Mr. Briton Riviere's exhibition of studies at the Fine Art Society had a twofold interest—it was exceedingly entertaining to that portion of the public that prefers animals to art, and it was no less entertaining to those who take pleasure in the dexterity of a master's hand. The studies were not all equally fine, but many among them were remarkably truthful in observation, alert in character, and good in quick, nervous drawing.

One of the supplemental plates this month is a reproduction in facsimile of a portrait by Mr. E. Borough Johnson, and its excellence should appeal to that increasing public that loves good lead-pencil work.

Mr. George Frampton, R.A., is always fortunate in the skill with which he unites strength with elegance. The presence of these two qualities is plainly seen in one of his most recent productions, a beautiful casket presented to Field-Marshal Earl Roberts. Admirable in proportion, and beautiful in workmanship, it is among the best pieces of metal-work he has yet produced.

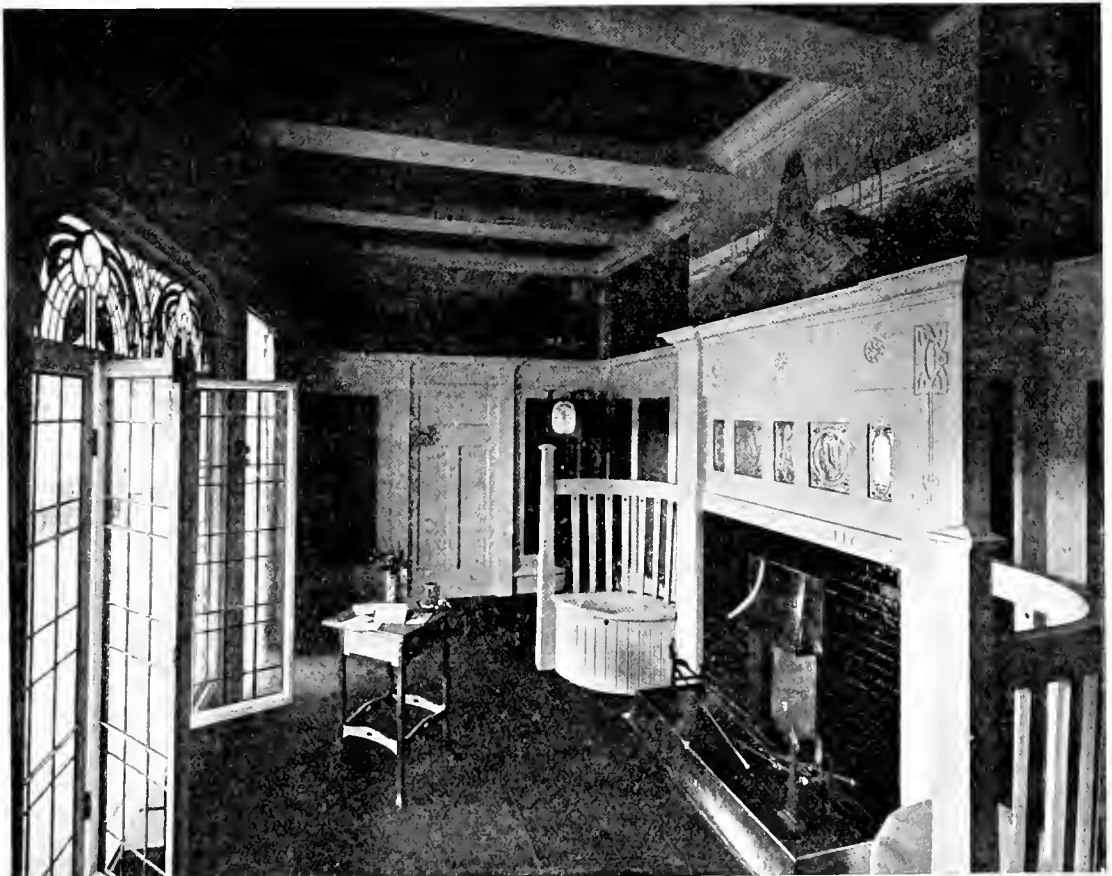
CORK.—In the modern reaction in favour of decorative art, the position of women is strongly defined. Although beautiful tapestries and laces were given us by women of the past, their work was rigidly restricted to the needle and shuttle. It is only to-day that women are in the position which enables them to hold representative exhibitions in which almost every form of decorative art can be shown. That these examples are not in every case of the very highest, is due to facts which have freely been discussed in reference to every study wherein women compete with men; namely, that women have not been given opportunities in the past for the development of their capacities.

Judging from the collections of women's work which have of recent years been seen, it may be asserted that in all branches of handicraft women are able to show talent and skill which warrant their entering and holding a position of their own

in this field of artistic labour. The spirit of modernity is no slower in its operation on the mind of woman than of man, and in the best craft-work of the women of to-day we can feel the tide of the new renaissance flowing fresh and strong.

In the exhibition now being held at Cork, there is a section devoted to women's work as decorative artists. The collection of exhibits here, although interesting us chiefly from its comprehensive standpoint, still contains a number of artistic objects significant of the tendency of modern design towards the simplicity of what has long since passed away.

For mere originality of idea, some of the enamels done by many lady enamellers are noticeable, but where original beauty is striven for, the strife becomes more evident than the beauty. In the jewel work of Mrs. Gaskin, rightly well known,



ROOM

DESIGNED BY A. MORROW
EXECUTED BY MESSRS. G. MORROW AND SONS



SILVER-PLATED CASKET

BY MISS MARY HOUSTON

As would be expected, Irish modern lace forms an important part of the women's section, as the great mass of this work which is now so much in vogue, Irish lace and Irish crochet, comes almost exclusively from the South of Ireland. Unfortunately, the lack of good design and the stolid adherence to old dogmas impress one forcibly in looking over the numberless cases of lace, excellent in workmanship, which merits better guidance. In a few convent schools and lay schools attempts are now being made to improve the designs, and it is hoped that success will in time be achieved. The field is wide, and it is not an exaggeration to say that a revolution in design is necessary.

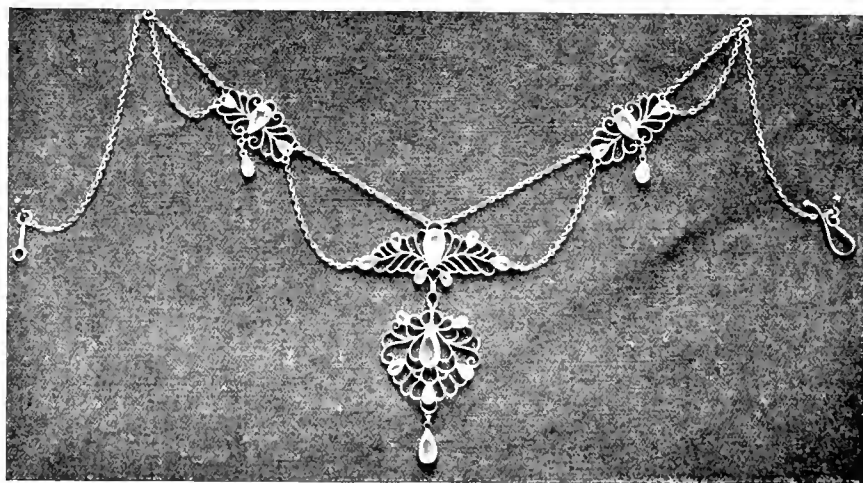
It will be interesting to watch henceforth the slow workings of the modern spirit of design as it affects the output of lace in Ireland, for its irresistible force will surely soon make itself felt in this as it has in every other industry that deserves to be called an artistic handicraft.

T. R.

there is no struggle for effect; by delicacy of line and colour she obtains entire success. Her work, moreover, always exhibits care in every detail, and this cannot be said of the work by most women jewellers. The examples reproduced here all show workmanlike execution.

PARIS.—Before the recent exhibition of his work at the Art Nouveau Gallery, the name of Felix Borchardt was, truth to tell, scarcely known in Paris, where he has resided since he left his native land of Germany two years ago. M. Borchardt has yielded to the fascination and adopted the principles

and practice of what is known as the neo-impressionist style, of which the regretted Seurat, Paul Signac, and Theo van Rysselberghe were the most distinguished exponents. As a result, he devotes his attention chiefly to open-air effects, such as the ever-varying transformations of light, etc.



NECKLACE WITH PENDANT

BY MRS. GASKIN





PIN BY MRS. GASKIN



PENDANT BY MRS. MURA



PENDANT BY MRS. BETHUNE

the highest importance, and one greatly interesting all who practise decorative art, by means of the official letter addressed by him to the Presidents of the Salons—the Société Nationale des Beaux-Arts and the Société des Artistes Français. The intrepid writer therein protests with justice against the “grave impropriety” of allowing manufacturers to exhibit in the decorative art sections “under their own names works of which, as is well known, they are not the authors. Here,” says M. Jourdain, “is an abuse which affects us keenly, and against which we energetically protest.”

“The object of the Salons,” continues M. Jourdain, “is not only to bring forward the productions of artists eminent, renowned, and universally ad-

The exhibition of M. Felix Borchardt consisted of a series of Saxon and Bavarian landscapes with some portraits. *La Tourbière* is a very forcible study, full of refined expression; but the painting which down to the present moment ranks as the best of the artist's work is the portrait group of *Lilli and Bob*, painted in full sunlight. In this M. Borchardt has achieved a marvellous atmospheric effect, in which humidity is combined with the most vivid luminosity.

A few studies, drawings, and pastels, amongst which must be specially noted the *Paysanne Bavaoise*, here reproduced, completed a show of which the art-loving people of Paris displayed considerable appreciation.

M. Frantz Jourdain, president of the “Syndicat de la Presse Artistique,” has raised a question of

mired, but also to throw light on the efforts of beginners, who have all the more need of encouragement and support inasmuch as their personality is unknown to the public. As regards the decorative arts, the case of those artists who, like



“LILLI AND BOB”

BY FELIX BORCHARDT



"LA TOURBIÈRE"

BY FELIX BORCHARDT

against the injustice from which it suffers for fear of losing its daily wage."

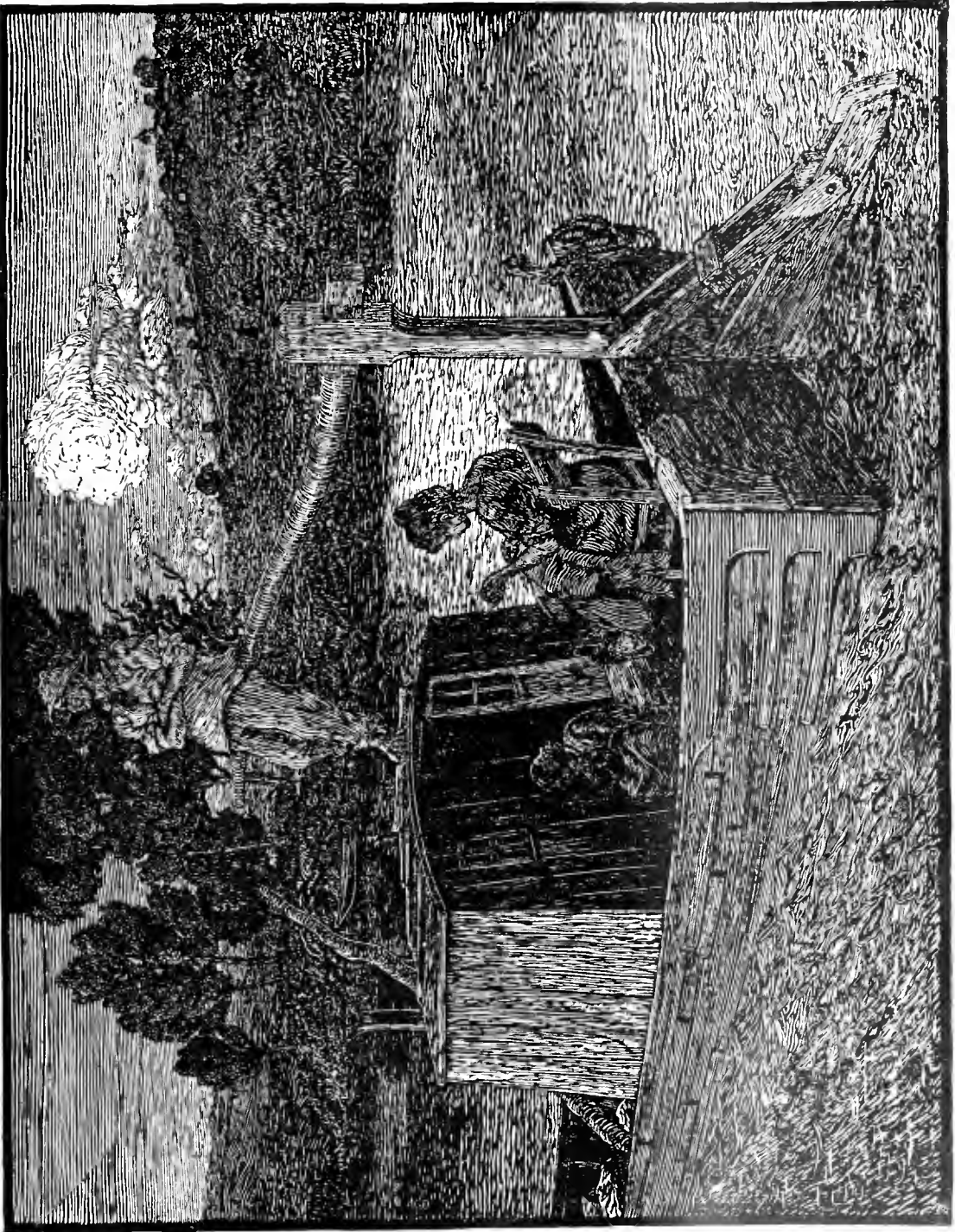
The remedy for this deplorable state of things lies in the hands of the Exhibition juries and of the critics. The first-named should insist on having from the *fabricants patentés*—or licensed manufacturers—who figure habitually as painters, sculptors, engravers, or architects, at least the names of the collaborators, thanks to whose ability the doors of the annual Salons are open to them. As for the art critics, "they should impose

real artisans, are dependent on a 'master,' is particularly interesting, for this class dares not rebel on themselves a strict rule to ignore all work not signed—at least, in the catalogue by the artist or



"THE OLD BARN"

BY PAUL COLIN





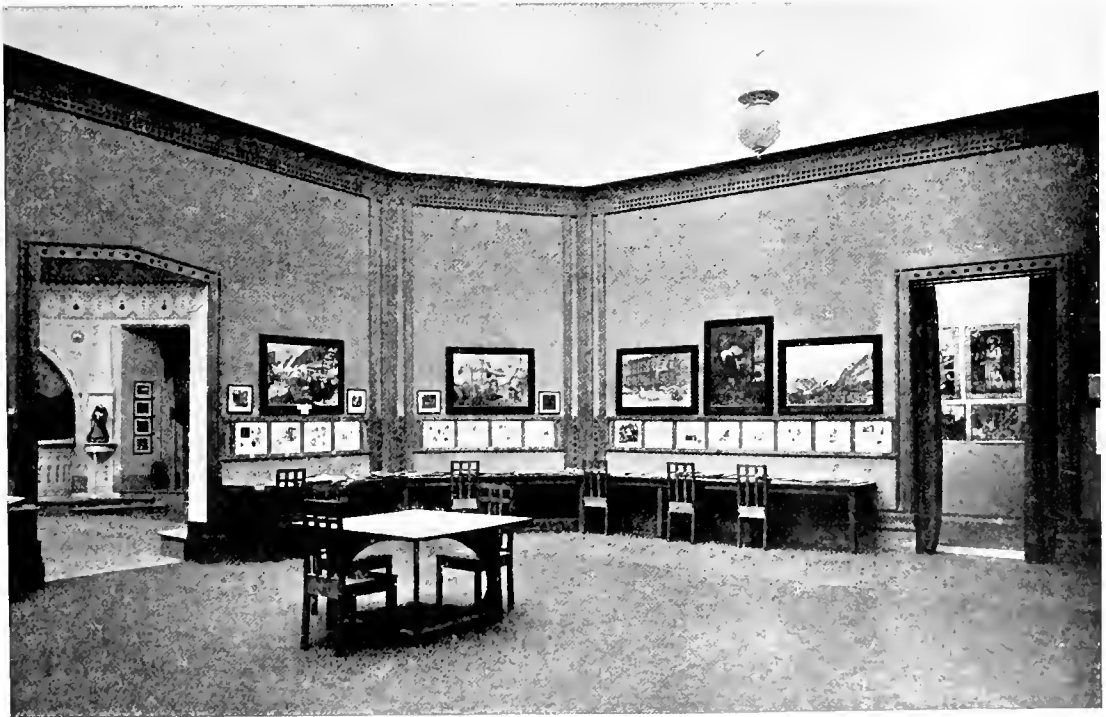
"PAYSANNE BAVAROISE"

BY FELIX BORCHARDT

the craftsman who has executed it." In many cases, certainly, the manufacturer adds his own taste to that of the actual executant, and it is only natural and right that his name should be mentioned; but that all the credit should go to him is altogether unfair, and M. Jourdain is quite justified in protesting against such a system with all the energy he may command. It is to be hoped his representations on the subject may have the desired effect.

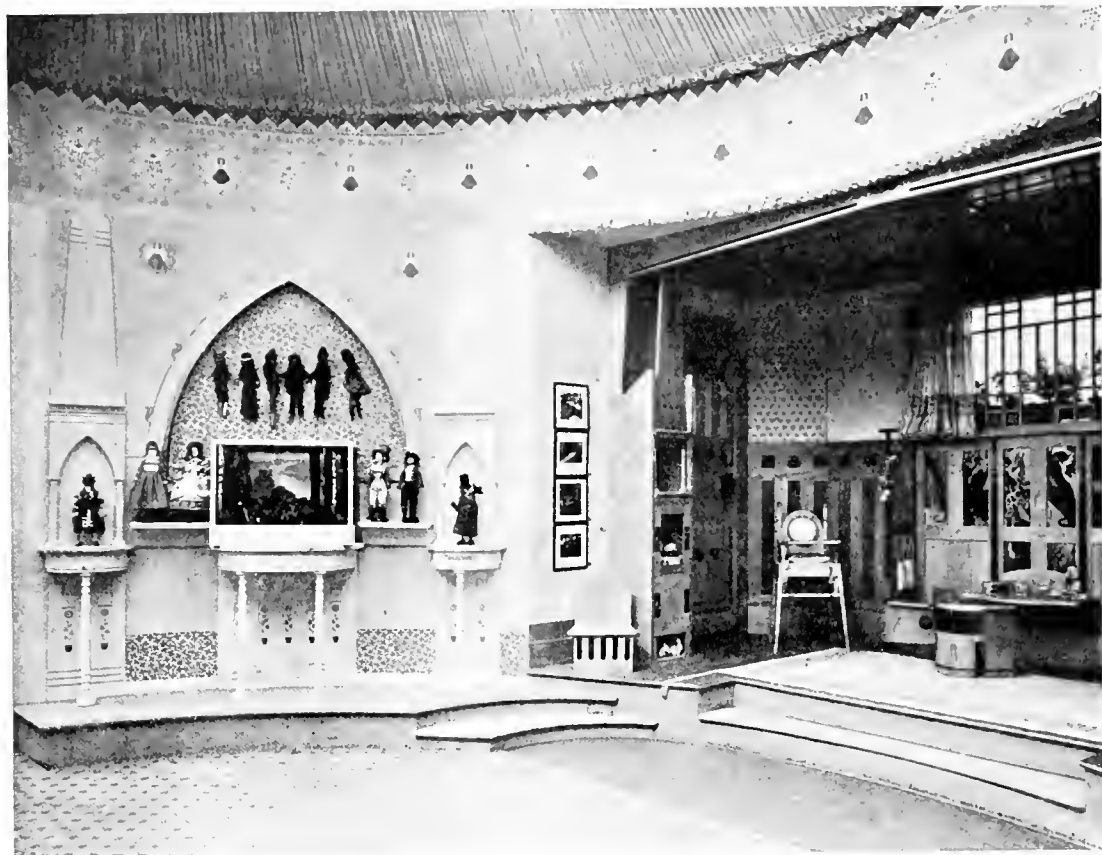
One of the last exhibitions of the season was that of Paul Colin, the wood engraver, given at his publisher's, M. E. Sagot. This display revealed a true artistic talent, hitherto unrecognised but now attracting the close attention of all amateurs. "He works," remarks Gustave Geffroy, "as worked the early engravers of the fifteenth century, carving his blocks with the same regard for general form, but at the same time he differs from them inasmuch as he strives to express his subjects completely by the aid of every possible effect and by every *nuance* of light and shade."

The wood-blocks of Paul Colin have, indeed, a quite special savour, and are marked by a strongly accentuated individuality. In these powerful plates a truly vigorous artistic fancy goes hand in hand



THE HAGENBUND'S EXHIBITION OF "ART IN CHILD LIFE"
(See Vienna Studio-Talk)

ARRANGED BY HEINRICH LEFFLER
FURNITURE BY J. URBAN



THE HAGENBUND'S EXHIBITION OF "ART IN CHILD LIFE": CORNER OF A DAY NURSERY

DESIGNED BY J. URBAN

with a keen and lively faculty of direct observation, as, for instance, in certain plates inspired by the *Second Faust*, the *Divina Commedia*, and Emile Zola's *La Terre*. G. M.

VIENNA.—The exhibition entitled "Art in Child Life," recently held by the Hagenbund, has done much towards opening the eyes of the educators and public to what might be done in this direction. The initiative was given by the "Deutsche Buchgewerbe Verein," which is now sending "Wandering Exhibitions" throughout Germany and Austria. The Hagenbund lent their rooms for the exhibition, and at the same time added to its educational value by showing various other objects relating to "Art in Child Life." Although these were far from the ideal, still the Society deserves credit for its good

intentions, for, at any rate, the show aroused much interest, and in the right quarter too. The arrangements were entrusted to Heinrich Löffler, President of the Hagenbund, and Josef Urban, who essayed to show how decorative art and simplicity may be taught to children by surrounding them with artistic objects from their earliest childhood. But the night-nursery, though at first sight pleasing, fails to comply with hygienic requirements, in spite of the fact that the polished furniture is washable,



DOLL BY W. POHL



DOLL BY W. POHL



DOLL BY W. POHL



THE HAGENBUND'S EXHIBITION
OF "ART IN CHILD LIFE":
CORNER OF A DAY NURSERY

ARRANGED BY
HEINRICH LEFFLER
AND J. URBAN

as are the carpets and other appurtenances, including the walls. But an English mother would think twice before having her baby's cot built high into the wall as a sort of continuation of the decorative panelling, while the drawers and shelves underneath it would at once conjure up thoughts of dust; and dust must be avoided, and more especially so where children are concerned. The day-nursery is very pretty and attractive, and for once everything is in its place. But the normal child would soon tire of so much order, and the boy would be glad to hie to his lame horse and the girl to her hard-used doll, in the destruction of which they have already begun their study

of anatomy. It would have been better also to have rounded off the tables and chairs, for corners often cause nasty hurts. However, we are grateful to Mr. Urban for showing us something novel.

The dolls exhibited by Wilhelm Pohl (Vienna) occupy a prominent place. They are of all sorts and sizes, from the most primitive to the most advanced of Secessionist. I fancy most girls would prefer the mean between these two, for lady and gentlemen dolls are not, as a rule, favoured by children, for the simple reason that in real life they stand more or less in awe of a lady or gentleman. Some of the dolls shown are dressed in the different national costumes; and these, too, are also instructive. Then there are modern wooden horses of a very advanced type, and many other interesting toys.

Very interesting, too, are the honey cakes, which from time immemorial have been so favoured by children. Their English equivalent is gingerbread. It used to be the fashion to commemorate great historical events by baking honey bread,



CHILD'S CRADLE AND DOLL

TYROLESE, 13TH CENTURY
(From Dr. Vigdor's Collection, Vienna)



FURNITURE

DESIGNED BY GERTRUD KLEINHEMPFL

illustrative of these events, in moulds. Some of these moulds have recently come to light, and cakes have been baked and exhibited. These are of various eras. The "Horn" Cake is of the sixteenth century, the Knights in Armour of the seventeenth—these were first baked to celebrate Vienna's victory over the Turks in 1638—while others show us old Vienna types of 820.

An historical turn was given to the exhibition by Dr. Vigdor, who kindly lent some toys from his valuable collection.

The wall pictures and books shown by the "Deutsche Buchgewerbe Verein" are all we could wish in subject, colour, and treatment, and it is to be hoped that both Germany and Austria will soon find their way clear to having their schoolrooms decorated with artistic and instructive pictures, instead of the outdoor clothing of the children.

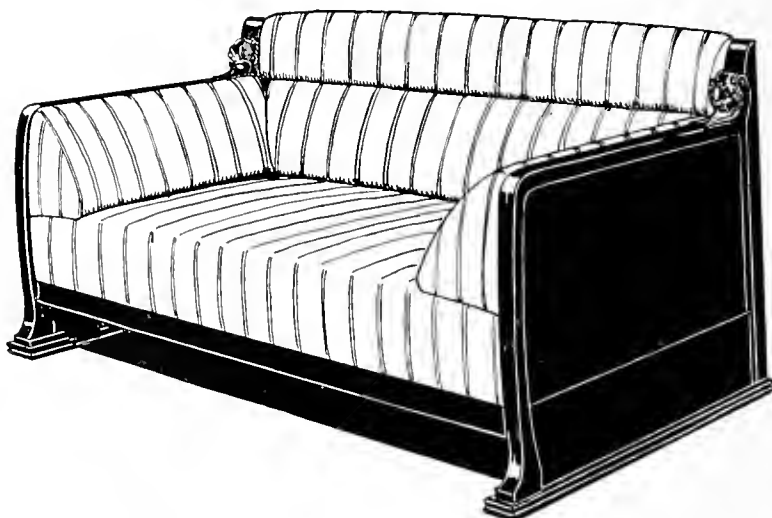
A. S. L.

DRESDEN.—An exhibition of the work of Baum has been the principal recent event of

interest here. Baum was born in Meissen, near here, and it is always at Dresden that he arranges the first exhibition of his work every year. This work has, however, for many years past, not been produced at Dresden itself. Baum for a time dwelt among the pointillists in Belgium, where his style was definitely formed. Since then his favourite sketching-ground has been Italy, preferably Sicily and Naples, and vicinity. Most of the pictures in this year's exhibition are interesting landscapes of Capri and

Naples, flooded with oscillating light, and steeped in strong colour.

Miss Kleinhempfl, some of whose work is here reproduced, is one of the small but clever tribe of designers that has helped to re-establish our city as a place of some consequence in matters of applied art. No task of very great importance has as yet been entrusted to her, but she has at least shown herself capable of discharging excellently everything she has undertaken. The interior decoration of the shop of Mr. Berger, the jeweller, and some similar establishments are, so far, her



DESIGN FOR A SOFA

BY GERTRUD KLEINHEMPFL



NECKLACE DESIGNED BY GERTRUD KLEINHEMPEL

principal achievements. The balancing of well-chosen tints and a finely-selected general colour-scheme is what she particularly directs her attention to. She has also designed a good deal of furniture and some jewellery. Occasionally some of it is rather heavy but it is never trite, and her fancy always produces new forms. We also owe to Miss Gertrud Klein-hempel a number of excellent poster designs—efforts in an art which, with us at least, has fallen into decay with marvellous rapidity—and many devices for books, business cards, and the like.

H. W. S.

KARLSRUHE.—Visitors to the art exhibition here who are lovers of pottery will turn with interest to the admirable examples of the work of Mrs. Elizabeth Schmidt-Pecht which are now on view. As regards colour, form, and craftsmanship, this clever designer's latest work is excellent in all respects. D. M.

NAPLES.—Some little time ago the Neapolitans determined to ornament with frescoes the little church of S. Vitale, in which lies buried the poet Giacomo Leopardi. The veteran painter Domenico Morelli was applied to for advice, and suggested that the work should be entrusted to Prof. Paolo Vetri, who had made a special

study of fresco painting. The frescoes are now completed, and were recently uncovered to the public. They could not, being within the church, have any direct bearing on the tomb of the poet, and the artist has therefore illustrated incidents in the life of the Saint to whom the church is dedicated.

I. M. A.

FLORENCE.—The Annual Florentine Exhibition of Pictures, although it contained nothing of striking importance, yet leaves on the mind an impression of pleasure decidedly superior to that produced last year. There is, of course, some very poor work, including some ambitious and unsuccessful striving to present symbols artistically—notably in De Pruraux's well-drawn *Marriage of St. Francis with the Lady Poverty*; but the work on the whole is modest, sober, and freer than usual from the vice of mere prettiness.



POTTERY WARE

BY ELIZABETH SCHMIDT-PECHT



POTTERY WARE

BY ELIZABETH SCHMIDT-PECHT



ness. Indeed, painting is, for this artist, an un-failing refuge from the worries of the world, and he approaches it in the spirit of a truly Platonic idealist.

Specially noticeable among the work of the younger artists are the contributions of Marzi and of Ferro. The former sends a little *genre* picture called *The Painter*, remarkable for the atmosphere and colour-values of the interior and the expression and movement of the old painter, over whose shoulder peers at the canvas a young model, probably his daughter. There is no attempt to take the spectator by prettiness: it is not in the

FRESCO IN THE CHURCH OF S. VITALE, NAPLES
(See *Naples Studio-Talk*)

BY P. VETRI

Cannicci gives us four especially characteristic pictures: wide stretches of moorland, empty of figures, or populated with the peasants and herds which seem to have sprung out of the soil; the whole suffused by the delicate sadness which seems to possess the very soul of this painter of the Maremma, with its infinite pathos of nature, man and beast.

Fattori delights us again with the inimitable "go" of his horses and soldiers, though his drawing continues as casual as ever.

Senno's landscapes are solid, poetical, synthetic: expressions evidently of his innermost conscious-



FRESCO IN THE CHURCH OF S. VITALE, NAPLES
(See *Naples Studio-Talk*)

BY P. VETRI



FRESCO IN THE CHURCH OF
S. VITALE, NAPLES. BY
PROFESSOR PAOLO VETRI

(See Naples Studio-Talk)



INDIAN WORK AT THE WOMEN'S ART ASSOCIATION EXHIBITION IN MONTREAL

least decorative, but is evidently the reproduction of what the artist has felt and seen.

Ferro's contribution is a masterly study from the

nude : a woman kneeling under the shade of some trees, with her head thrown back, and her hands clasped behind it. A mere study, but the man who can model and paint like this, without any forcing of the values, yet with perfection of form and relief, should, if he can also compose, become a great artist. I M. A.

MONTREAL.—
In the July number of THE STUDIO there was published a note on the exhibition of the Montreal Branch of the Women's Art Association

of Canada, and reference was made in it to the interesting exhibit of work carried out by Indian squaws in remote parts of the Dominion. We have pleasure in giving here two illustrations



INDIAN WORK AT THE WOMEN'S ART ASSOCIATION EXHIBITION IN MONTREAL

of the Indian exhibits, many of which are of remarkable beauty, both as regards colour and design.

AMSTERDAM.—The annual Spring Exhibition of Dutch Painters shows neither lack of numbers (about 425) nor of talent, although the greatest masters are not represented. Portraits claim more space this year than usual, quantity somewhat surpassing quality. F. Salberg (Amsterdam) shows promise and talent, characterised by a peculiar severity and harshness of perception. Therese Schwartze may be congratulated on her adoption of a new style; her portrait of ex-President Kruger is now well known. More interesting as a personality than as a work of art is the portrait of one of the Boer delegates, Wessels, by Roelofs. Very carefully done and tastefully framed is a stippled drawing by Breman. Mastenbroek (Rotterdam) exhibits a truly characteristic view of a Dutch town. His colouring is a little too rich, perhaps, but not obtrusive (the snow is slightly glaring), yet his strength and correct composition is undeniable. Full of life is *A Ship Leaving Dock*, by Jansen (Haarlem). His work attracts by reason of a certain roughness of brush, entirely in keeping with his firm mode of drawing; the perspective is brilliantly suggested, and the yellow tones have a fascinating charm. Very warm and honest in expression is a painting by P. Franken (Den Haag). Ritsema's landscapes display a certain simplicity, which is, perhaps, not entirely genuine; those of Gorter show the painter to be an intimate friend of Nature. As usual, this artist has been particularly successful in his birch-trees and in his suggestion of the limpiness of water. He sees Nature in her most lovely aspect. W. Sluiter figures as an excellent designer. He is modest in the size of his works, but his methods are so facile, and his types so full of vitality, that we cannot but return to admire his fine gifts. N. Bastert has had the royal gold medal bestowed on him. Nevertheless, we must confess that it seems as if, in this instance, the name had triumphed over the work.

Sculpture has been very generously treated. Ch. van Wijk claims our respect by reason of his grand and simple lines, which confirm us in our opinion that he is an ardent admirer of the great Belgian sculptor C. Meunier.

In conjunction with the exhibition of paintings is a series of "Batik" work (Lebeau, Haarlem), and some bookbindings and models of furniture.

H. N.-L.

MÜLHAUSEN.—Every three years, with hardly a break, the French painters have held an exhibition in Mulhausen. In spite of their really Teutonic origin, the Alsatians are still largely French in character and taste. The permanent gallery of the town can boast of important works, periodically increasing by local donations. Of the exhibition now on view I propose here to convey the general impression, rather than point out individual efforts. Consequently, I note first the surprising beauty of many of the water-colours. The greatest, perhaps, is by the Italian, De Scevola; but the French have of late developed wonderfully in this medium, showing a wide technical range from Jean Charles Meissonier's elaborated *gouache* and Régamey's decisive crispness, to Chéca's broad blots.

Why demand a higher technical training for the musician than the painter? Some people can wax rapturous over crude plagiarisms of Japanese art, yet require technical virtuosity from the musician. Perhaps it is the painter of pictures who is most sensitive to the *blasé* demand of novelty at all costs, without the restraint of reason.

Here in Mulhausen the fact is strongly emphasised that in all that goes to fit the workman in training, the French show overwhelming superiority to other nations. There is not, in technique at all events, that amazing difference between highest and lowest seen in England or Germany. A Frenchman paints with grace, vivacity, elegance, fluency of expression; he has the sense to leave a work half or partly finished if it conveys his meaning, just as he can replace his speech by a gesture.

The Exhibition is valuable and interesting from the individual methods adopted, and one of its main charms is its variety of aims and points of view. The evident drawbacks which collectivism in art has are absent here. The collective works of a society united by similarity of aims are often monotonous and wearisome; the leaders may work towards the beautiful, but the followers imitate by formula. They insist on "the personal note," on

"individuality of expression," or whatever catch phrase is momentarily fashionable, but their distinguishing characteristics are so generally apparent that only their mutual similarity strikes one. This is most in evidence in Germany, where it is the custom to send collections of pictures circulating from one town to another, where they remain on exhibition for about a month, to be succeeded by others.

The unmistakable tendency of industrial life towards organised combination seems to have affected the economic views of the painters, and they are often so empty of capacity, so deficient in study, thought or training, that one fails to discover what psycho-æsthetic impulse urged them to paint.

In this exhibition, the only really bad productions are by a number of Berlin painters, crude in conception, and affecting a sincerity and *naïveté* palpably insincere. We all agree that painters are not mere scientists who tabulate bald facts, but we do ask for personal impressions and sense of definite facts, and we want these, too, through the trained brain, eye, and hand of the craftsman. If he can feel, select, and omit, we get an artist; for "artistic sight is judicious blindness," as my friend Robert Louis Stevenson once wrote.

Here, among these French painters, it is a joy to feel their blindness towards the non-essential; from the plastic painting of Beyle to the impressions of Claude Monet, from the solemnity of Bonnat to the decorative sparkle of Carrier Belleuse, from Raffaelli's gay sketchy Parisian boulevard scenes to Burnand's religious pieces, there runs the same thread of technical finish and power of selection. Henner's nudes, with greenish flesh tones, hang side by side with Royer's extremely modern dreamy figures, and by Hornecker's Rembrandt-like heads. There is no jarring here; each convinces by the certainty and directness of his brushwork; the painter accomplishes just what he had in mind; there is no suggestion of change of purpose in the middle of the work, no fumbling, no uncertainty; they delight by their virtuosity. You are unconscious of the art through its excellence, and "*summa ars est celare artem*"; it is only inferior art which lays itself out to be admired.

F. B.

REVIEWS.

Zeitschrift für Bauwesen. Parts 10 to 12. (Berlin: Wilhelm Ernst & Sohn.)—Parts 10 to 12

of this well-known German Architectural Serial contains the second and concluding part of Herr Muthesius' monograph devoted to the consideration of the treatment in England of the Nonconformist church or chapel. He illustrates his—on the whole—appreciative criticism by plans and views of churches fairly well known to most of us, such as Mr. Cubitt's Union Chapel, Islington, and Mr. Waterhouse's Weigh House Chapel, Duke Street. The former of these, which, like many illustrated by Herr Muthesius—such for example, as Christ Church, Westminster Bridge Road—seems to have set itself to look as Anglican as circumstances of a Nonconformist mode of worship or ritual allow, and the latter—a rather gaunt and cheerless oval hall, but with a remarkably clever plan—stands in indifferent comparison with Mr. J. W. Simpson's Union Chapel, Brighton—a design no less large in conception and treatment than in actual scale. Herr Muthesius, whom *STUDIO* readers may remember to have been referred to before as the technical and architectural expert attached to the German Embassy, illustrates the national capacity for getting at the essentials of a subject put before him for study. He quite appreciates those minutiae of doctrinal and ritual differences between the different sects which find some (indeed, which should find more) expression in the treatment, architecturally, of the plan and arrangement of dissenting churches. This article we gather is not written by Herr Muthesius in his official capacity; but, like his important work on Modern English Architecture, which we have already noticed, is the product of the opportunities of his position here, and leads one to think rather enviously of a Government that provides such opportunities, and of a reading public, evidently existent, to profit by them.

Attraverso gli Albi e le Cartelle (Sensazioni d'Arte). Fascicolo II. By VITTORIO PICA. (Bergamo: Istituto Italiano d'Arte Grafiche.)—This, the second part of a series of reproductions of Impressionist work, of which the first was reviewed in a previous number of *THE STUDIO*, well sustains the reputation of Signor Vittorio Pica as an able critic. The number is divided into three sections, the first devoted to the French caricaturists; the second to Belgian draughtsmen; and the third to a group of various nationalities, the reason for their association not being apparent. The clever, but somewhat coarse, caricatures of the Frenchmen will scarcely appeal to Anglo-Saxon taste, but the number is well worth having if only for the sake of the charming reproductions of the poetic

Awards in "The Studio" Prize Competitions

works of Maréchal, which have caught the very spirit of the originals with all their suggestive beauty.

The Italian Renaissance in England. By LEWIS EINSTEIN. (New York: the Macmillan Company). To a very considerable extent, the series of essays now published by Mr. Einstein bridges over a gap which has long existed in the history of Italian influence in England, and throws fresh light on certain modern tendencies of thought not previously traced to their true source. With rare critical acumen and a yet rarer sense of proportion—for he has not allowed his own individual predilections to destroy the balance of his work—he has gathered up into a consecutive narrative the broken and long sundered links of a formidable chain of evidence, and carries his readers with him from the first chapter to the last.

Ancient Peruvian Art. By Arthur Baessler. (London: Asher & Co.) In 15 parts. Price 30s. net per part—We have received the first part of this work, which promises to be a contribution of unusual interest and value to the subject of the art and archaeology of the Incas. The author possesses a collection of over 11,000 articles from the pre-Columbian groves, and it is his intention to reproduce the principal objects in his possession with full detailed descriptions. The plates in the first part consist of battle scenes, in which the arms and costumes of the warriors of ancient Peru are well delineated, and other subjects copied from designs which figure upon pottery obtained from Ancon, Pacasmayo, Chimbote, Trujillo, and other centres. There are some remarkable examples of feather mosaic work reproduced in the original colours, exceedingly rare little figures in gold and silver, and a curious statuette in carved wood, which appears to have been encrusted with mother-o'-pearl, many pieces of that material still adhering to it. The plates are all produced by lithography, and no expense seems to have been spared to make them in all respects satisfactory.

Lessons from Greek Pottery. By JOHN HOMER HUDDLISTON. (London: Macmillan & Co.)—The appearance of this little volume is peculiarly opportune now that the excavations of recent years have done so much to modify the long accepted theories on the subject of Greek vases, or rather of the meanings of the designs with which so many of them are adorned. The author has a very thorough grip of his subject, and is in most intimate touch with Greek thought as reflected in the beautiful survivals of Greek art which have been preserved. He considers the paintings on

vases the "easiest and most direct introduction to a study of the material remains of ancient Greece," and points out that it is now possible for a small expenditure to bring together reproductions of thousands of typical designs. He examines very lucidly the chief phases of Greek life and thought, dwelling on the vocations and pastimes of the men and the life of the women; defines very clearly the differences in the various shapes of Greek ceramic ware, and interprets the vase paintings illustrative of Greek literature, whether epic or lyric.

Messrs. Heal & Son have published recently a tasteful pamphlet dealing with wooden bedsteads, on the production of which considerable artistic feeling has been brought to bear. The pamphlet contains excellent photographic representations of a large number of pieces of modern furniture, and illustrations of carpets and other textile fabrics.

AWARDS IN "THE STUDIO" PRIZE COMPETITIONS.

(A XXVI.)

DESIGN FOR A SHOWCARD.

The PRIZE (£10) has been awarded to *Doric* (George W. Mason, 57 Ryan Street, Bradford, Yorkshire).

Designs by the following competitors have been purchased for £3 each:—*Puck* (Maggie Tunn, 17 Boston Street, Dorset Square, London, N.W.); and *W. H. W.* (William H. White, 3 Colmore Chambers, Newhall Street, Birmingham).

(A XXVIII.)

DESIGN FOR A COTTAGE.

The best designs sent in for this competition will be used to illustrate a critical essay in the next number of *THE STUDIO*.

(B XX.)

DESIGN FOR A BOOKPLATE.

The awards will be made known in the October number.

(C XXI.)

AN ARTISTIC GARDEN.

Although the prizes have been awarded, the results in this competition are far from satisfactory. They show little or no appreciation for a charming subject.

FIRST PRIZE: *D'Oro* (Mrs. Kennet-Were, Cotlands, Sidmouth, Devon).

SECOND PRIZE: *M. R.* (McKenna Rowand Ronald, 23 Kensington Gardens Square, W.).

THE LAY FIGURE: OFFICIALISM AND THE TATE GALLERY.

"THE leaders of officialism," said the Critic, smiling, "are always spoken of as public bodies. Can anyone say why? Is it because they have usually no public spirit?"

"Public fiddlesticks!" snapped the Reviewer. "The phrase explains itself. If such agents of officialism gave themselves the trouble to think, to use their minds, they would be something more than public *bodies*: but since they prefer to act with the least possible help from their brains, it is merely as public bodies that they do their work—and earn large salaries."

"They certainly make the wildest blunders in art matters," agreed the Sculptor, "and scarcely a voice is raised in protest. As a case in point," he continued, "take the history of Mr. G. F. Watts's wonderfully virile group, *Vital Energy*, which in a little while will be leaving England for ever. Some time ago Mr. Watts, with his usual kindness and public spirit, was willing to give his noble group to the nation if the bronze-casting were paid for out of the nation's purse. An official or two came to see the group, and smiled and talked before it with suave diplomacy. There, so far as England's interest is concerned, the matter ended. But when Mr. Rhodes died, and the question of erecting a worthy monument to his memory came up for consideration, the genius and the generosity of Mr. Watts were remembered by Mr. Rhodes's executors, and it was soon arranged that the majestic group should be cast in bronze by them, in order that it might be shipped to South Africa and placed on the summit of the Matoppos. And so a great work of art has been lost to England through the stupidity of an official body."

"What else can you expect?" cried the Reviewer. "Most leaders of officialism are merely amateurs in business, worked by the influence of a staff of permanent subordinates, who excite no more public interest than is felt for the chairs and tables in a government office."

"Granted," said the Critic. "Yet it is comforting to be angry with them. Recently, too, one of their wild freaks in art has provoked me like an insult. A friend of mine offered to the Tate Gallery an excellently characteristic bust by Mr. Frampton, the Academician, whose high position as an imaginative sculptor is recognised all over the world. The offer, in due course, having been brought before the Trustees of the National Gallery, was declined with thanks. The Trustees did

not feel justified in sending an affirmative reply, as it is not the custom to accept the works of living artists except under the special conditions of the Chantrey Bequest!"

"Impudent nonsense!" cried the Reviewer. "Plenty of works by living artists have been accepted for the Tate Gallery. Mr. Peacock, for instance, gave one of his best pictures, *The Sisters*; Mr. Thomas Brock, R.A., has presented his well-known statue, *Eve*; and there are other examples."

"All that my friend has pointed out in a reply to the Trustees," said the Critic. "What the result may be I cannot guess. But, meantime, a public protest can do no harm. Why in the world should the Tate Gallery be closed to the good work of living artists? A man's death is not a miracle-worker in art. It may add to the pecuniary value of his productions, but it does not increase the worth of the art within those productions."

"But that is not all," said the Critic. "If the Tate Gallery is to be dependent on the Chantrey Bequest, it will be little better than a side-show of the Royal Academy, a mere annex of that unprogressive institution. That the President of the Academy should be also a ruling influence at the National Gallery is, without doubt, a serious extension of the excessive power of Burlington House; and now we learn that the Tate Gallery is not only governed by the officialism of the National Gallery, but also that it is in danger of being kept for the purchases made by the Academy under the terms of the Chantrey Bequest. Think of that."

"Perhaps," said the Journalist, "the Trustees are afraid of filling the Tate Gallery too rapidly."

"Such a fear is quite unnecessary," replied the Critic. "Galleries can be emptied as well as filled, and those pictures which may have to be displaced to make room for other works can be lent to public museums in the provinces. The real truth is that the Trustees of the National Gallery are unfitted to rule the Tate Gallery, for they are not noted for a keen sympathy for present-day tendencies in art. And this being so, what next? Is the Tate Gallery to be what its donor intended, and what its official name pre-supposes—the National Gallery of British Art? If so, then the acceptance of new work should not depend on the judgment of men who show no real appreciation of fresh aims, of progressive new styles. The unwarrantable slight put upon Mr. Frampton is a case in point, and official bodies are usually consistent in their repetitions of mistakes."

THE LAY FIGURE.

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